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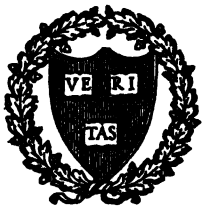

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NOTES UPON THE ETHNOGRAPHY OF SOUTHERN MEXICO.

PART II.

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NOTES UPON THE ETHNOGRAPHY OF SOUTHERN MEXICO.

EXPEDITION OF 1901.

BY FREDERICK STARR.

In the preceding volume of the Proceedings of this Academy, the author has published notes made, regarding sixteen or seventeen tribes, during expeditions of 1898, 1899, and 1900. In the present paper he presents notes made, in 1901, among eight tribes—Aztecs, Huaxtecs, Mayas, Tehuantepecanos (Zapotecs), Zoques, Tzotzils, Tzendals, and Chols. On the accompanying outline map the areas occupied by these tribes are indicated, by numbers, as follows:

III., Aztecs. IX., Tehuantepecanos. 18, Huaxtecs. 19, Mayas. 20, Zoques. 21, Tzotzils. 22, Tzendals. 23, Chols.

THE AZTECS.

A few additional notes regarding the Aztecs are presented. They relate to Aztecs in the State of Puebla, those (Tlaxcaltecs) of Tlaxcala, and those of certain towns in Vera Cruz and Hidalgo. We have

already quite fully described *the Feast of the Dead*, as it is observed in Cholula and various Tlaxcalan towns. In November, 1900, two friends —Manuel Gonzales and Romualdo Quechol—secured, for me, a series of objects used in this celebration. The list is long, but, as I know of none that has been printed, I give it in full:

A.—Objects of Pottery.

(a) *Black ware:* made at Puebla; heavily coated with a brilliant, black, glaze. It is a particular favorite with the Indians of Huexotzinco, (Puebla) and San Martin (Tlaxcala), though it is also used in other villages.

hueycopalkaxistl, (great copal vessel) or *hueypopochkaxistl* (great smoke vessel); censer of large size and elaborate form. (Fig. 3.)

copalkaxistl (copal vessel) or *popochkaxistl* (smoke vessel); censer. (Fig. 3.)

pitchers, for holy water. (Fig. 3.) plates for dulces or sweetmeats; these dulces are made of *ayotl* (calabash) or a composition of *camotl* and *chillacayotl.*

small cups, bowls, etc. (Fig. 2.)

candlesticks. (Fig. 4.)

(b) Glazed ware; black foundation with designs in red, pink, green, and gilt.

vases, pitchers, mugs, cups, plates, and censers of various sizes. (Figs. 3, 5.)

(c) Coarse ware; coarsely painted in red, blue, and white.

candlesticks.

(d) Coarse, unglazed ware; crudely painted in red, yellow, and white. Both ware and pigments are of Indian manufacture. From the pueblo of Tlaxcalantzinco. (Puebla.)

censers. (Fig. 6.)

candlesticks. (Fig. 6.)

figurines of bulls (*totorotl*) and of human beings. (Figs. 7, 8, 9.)

B—Basketry, etc.

large carrying basket.

variety of smaller baskets, boxes, goblets, bird-shaped rattles, and other toys of plaited palm, etc.

xochipetlatl (flower-mat), pretty mats with colored designs, upon which the offerings to the dead are spread. They are made, especially, at Tepexitl.

tepexomac (jicaras) or cups, bowls, and toys made of small gourds, brilliantly lacquered. From the State of Guerrero.

C.—COPAL, fragrant gum for incense; it is sold wrapped in corn husk. Cigarettes of tobacco, with bright wrappers.

D.—BREADS, of various kinds. These are all used by the Indians, though some of the varieties are also used by the *mestizo* population. The full page plate will show the forms: (Fig. 1.)

1.	2.	3.
4.	5.	6.7
8.	9.	10.

1. *pan totopo:* thin, hard, dark, sprinkled with white sugar, upon which are strewn red designs.
2. *pan tlacotonal.*
3. *pan liso:* round, plain, two-layered, breaking and cracking, in drying.
4. ; sugared, and red below.
5. *pan ixtitl:* small, round, with a navel-like spot at top; made without shortening, and symbolizes purity.
6.
7. *pan de las animas,* bread of the souls; tongue- or flame-shaped; white and red.
8. 10. *ojoldres:* brown and glossy above; sprinkled with seeds.
9. *cocolochtl:* crisp; some are sugared and red below.
   maimon: sponge cakes, varying in size, rectangular, sugared on top; are more sold to *mestizos* than to Indians.

While the plate gives a fair range, several favorites, as *pan tochtl, pan maitl,* are not represented. Pan is the ordinary Spanish word for bread; *totopo, tlacotonal, ixtitl* and *cololochtl* are Aztec.

The great washing basket—*hueytlapacchichihuitl*—when used for the feast of the dead, should be new, never having been applied to any ordinary service. In it the purchases made for the dead are placed. Usually, separate portions are placed in it for each soul, and one portion is added for those souls that have no surviving friend to make provision for them. The *xochipetlatl,* with pretty colored designs, is made expressly for the occasion. When it has been laid upon the ground, flowers—particularly "the flower of the dead"—are sprinkled upon it, especially around the edges: the portions are then placed upon

it and the souls are called upon to partake. The corners are sprinkled with holy water, the "flower of the dead" being employed as an aspergill.—— The cigarettes for the dead are made and used at San Martin; they are not used near the city of Tlaxcala as there they say "the souls do not smoke."——At Cuauhtengo, Tepetlapa, and other small pueblos on the slopes of Popocatepetl, they believe that the souls cannot come to partake of the feast until a special mass has been said. There, too, the houses and yards are carefully swept, and so are the roads; dust-whirls and butterflies are watched for, as they are signs that the souls are coming. At this time of the feast of the dead, friends have the right to go to houses, where a death has occurred during the year, and to receive food and drink, after paying five or six cents. With the money thus secured a sheep is bought: it is decorated with ribbons, streamers of colored paper, etc., and taken to the grave of the dead man where it is left. Later the priest, or his representative, leads it away, and must say a mass in return for it. At San Martin Texmalupa, the money is spent for a load of wheat, which is left, in the same way, at the grave, for the cura.

Presumably in every part of the Aztec area stories would be found associated with the various places in the neighborhood. Among such stories, relative to localities near Santa Ana, are the following:

Manantial del Conejo (spring of the rabbit);—At the edge of the town is a fine spring of cool water. It is said that a man of the village was once in pursuit of a rabbit; the animal leaped into its burrow and the pursuer began to dig it out with a stick; he came, finally, upon—not the rabbit—but a fine spring of running water, which has remained until the present time.

Tepantzolc (*Teopantzoltic*);—One day, from a cloudless sky, at half past ten in the morning, there was heard a fearful crash of thunder, such as accompanies the torrents from Malintzi. Rushing from their houses to see what had happened, the people saw a body of water, like a great lake, descending from that mountain. Of great depth, it advanced slowly, with a smooth and brilliant surface. It overwhelmed a church, carrying fragments of its walls to a considerable distance, where they are still to be seen. The sheet of water was called *tezahatl*, "water of evil augury" or "water of great depth." Before that time most of the many *barrancas*, or erosion gorges, of this district did not exist or were much smaller than now; they then assumed their present character.

Barrio de Tezcacoac;—in the ward of Tezcacoac there were formerly two gigantic *ahuehuetls* (cypresses). One day, in the middle of the afternoon, a thunder-crash was heard. All rushed out to see what had happened, believing that divine wrath thus punished some dreadful sin. One of the *ahuehuetls* had been struck by lightning and was smoking. At its base was a little fellow, entirely naked, save for a red band which diagonally girdled him; he was embracing the tree with both arms and hiding his face from sight. The people crowded around and the women, with kind words and blandishments, tried to attract his attention, but to no purpose. Suddenly, there came another crash of thunder and the *nawake* disappeared. The name *nawake* is generic and ancient; their faces must never be seen. It is suggested that the name comes from the verb *tlanawatckis*, to embrace.

Barrio Cihuatcotla; Cihuatcome;—between Ixcotla and San Bernardino Contla. At this place young people are much given to night strolling. On such occasions they often hear noises in the *barranca*, as of women talking, laughing, singing, and quarreling. If one approaches cautiously he may see females, with garlands on their heads, disporting themselves in the water. They signal to the observer, who must refuse their advances.

Cuauhtlapanca (split head, or divided head);—Malintzi was a beautiful woman; the neighboring mountain, a handsome youth, loved her, had offered himself in marriage, and had been accepted. Just then Popocatepetl, having lost his wife, Ixtaccihuatl, offered his hand and heart to Malintzi. She, true to her lover, refused; Popocatepetl, infuriated, hurled a mighty rock at his rival and split open his head. Cuauhtlapanca, with his cleft head, may still be seen just to the north of Malintzi.

The Indians of many Aztec towns in the States of Puebla and Vera Cruz carry burdens in a contrivance which consists of two frames, filled with a network of leathern thongs, lashed together along the lower edge and free to separate above. Articles to be carried are placed in this, which is then borne upon the shoulders by the usual carrying straps. (Fig. 10.) The specimen figured is from Jonotla Puebla and was presented to me by Mr. W. S. Spencer.

In the *Huaxteca veracruzana* are a number of prosperous Aztec towns. They are conservative and Aztec is the daily speech. We visited Tamalin. The houses at this town are well built. Several buildings are irregularly set in the yard, which is surrounded by stone

walls or neat fences of horizontal poles. Gateways are left in the fence, but are usually filled to a height of a foot or so with a guard of poles or sticks, set upright, side by side, and firmly lashed together.——The *teopantzintl* has walls of poles carefully covered with a smooth coating of mud mixed with chopped straw. This is applied by hand and then smoothed with a simple wooden trowel — a rectangular block with a projecting ridge handle extending along the middle of the upper side the whole length of the block.—— In the better class houses of this district—at Ozuluama, Tamalin, Tantima, etc.,— those of *mestizos* as well as Indians, the heavier timbers of the ceilings and walls are neatly covered with this mixture of mud and straw. The process is often so developed as to produce paneling, with squared or rounded edges. When whitened the effect is pleasing.——The roofs are composed of a thick thatching of palm, which projects well beyond and below the tops of the walls and is neatly trimmed straight and square at the bottom; this thatch is handsomely finished off, on the top, by a crest which rides the ridge closely and is firmly fastened down. The lower line of this cresting is the only break in the smooth, uniform slope of the roof.—— Many houses have little window openings, near the top of the wall, which are usually barred, at intervals, with vertical poles or sticks (these are, frequently, poles used in the construction of the house walls, which have not been cut out in making the window). The upper line of the wall is not in contact with the roof, which has its independent supports.——The cook-house is less substantially built than the *teopantzintl*, the walls often consisting of poles set vertically, side by side, without a mud coating.—— The *temascal* (sweat-bath-house) here has a rectangular ground form; the walls are of upright poles set closely; a horizontal pole at a little less than half the height serves as a strengthener, to which the uprights are lashed; the roof is arched or vaulted and made of longitudinal poles lashed side by side. This construction is well coated with mud and chopped straw neatly smoothed. The floor is paved with irregular, flat stones of various sizes. An *olla* or two for water and a handful of leaves or herbs are usually to be seen within. In one of the back corners is an irregularly-shaped fireplace of stones with a slab covering the opening. A door of cedar closes the *temascal*. A cross, worked in the mud and straw material, is on the front wall over the door.—— The old-fashioned weaving of cotton cloth occurs here, but rarely. A few *enaguas*, and even fewer *huipilis*, of native material are worn, chiefly by old women. Most of them are plain white, without decoration. One old

woman was seen with an *enagua* of native cloth decorated with black-embroidered designs. Such *enaguas* and the old-fashioned *quichiquemils* are worn by the *viejita* (old woman) in the dance of the *Viejos*. The ordinary *camisas*, made of purchased cotton cloth, are decorated at the neck and armholes with a band of heavy and coarse open-work in which geometrical, bird, and animal patterns occur. No *faja*, or belt, is worn, the waist-band of the skirt fastening tightly over the *camisa*. Little girls wear a single piece garment, a *camisa*, or *huipili*, with the open-work neck-band.—— The variety of breads made of maize is astonishing. *Tortillas*, of course, are general: but there are

also *cocoles*, *chavacanes*, and *pemol*. *Cocoles* are flat, round, cakes of maize, about two inches across and three-eights of an inch thick; they contain shortening and are served hot. *Chavacanes* are thin, flat, square, crisp crackers of flakey texture, made of corn meal, eggs, and shortening; they come hot from the griddle but are also eaten cold. *Pemol* is made in horse-collar-shaped cakes of some size; they contain sugar and shortening and are baked in an oven; they are crumbly in texture and sweet in taste.—— In the markets of Tampico certain water vessels are sold which in form and decoration more nearly resemble the wares of the Pueblos of New Mexico and Arizona than any other Mexican pottery we have seen. There are two kinds of these.

The finer is a yellowish-gray or cream-colored ware with brown patterns; this is made at the Aztec town of Huejutla in the State of Hidalgo. The other ware is made into similar *ollas*, but is coarser, red in color, and with white decoration: it is made at Panuco. Both these wares are unglazed. The Huejutla ware is a favorite and is widely used in all the Aztec, Huaxtec and *mestizo* towns of this region. Besides *ollas* it is made into neat flasks or canteens and into flower-pots. The decorations on this ware are notably curious and conventionalized. (Figs. 11, 12, 13, 14; also accompanying cut.)

Danzas, or dances, are in vogue in these Aztec towns of the Huaxteca. At Tamalin the annual *fiesta*, which lasts four days, begins on December 12th, the day of Our Lady of Guadalupe. At this time four dances are simultaneously in progress—*Santiago, El Gabilan, La Lagarta, and El Toro de cuero.* In November, at the time of the feast of the dead, they dance *Los Viejos*. At San Sebastian they have much the same dances, but their festival begins January 20th. At Tantima the *fiesta* is January 20th. As elsewhere, the feast of the dead, hereabouts, requires several days. Their names are:

conetzitzin: day of the little souls.
huehueyin: day of the adult souls.
tlatiochihualistli: day of commemoration of the dead.

In regard to some of these *danzas* a few additional words may be said:

Danza de Santiago.—This is really a dramatic performance with definite dialogue between Pilate and Santiago. This is in Aztec. Some twenty dancers take part; they are divided into two parties, which line up facing each other. Santiago is inside a framework representing a horse, the upper part of his body projecting above, as if he were riding the animal. He goes prancing back and forth between the two lines, followed by a little lad who represents his guardian angel. King Pilate is masked and walks back and forth behind the two lines. He attempts to attack the Saint and they exchange blows whenever possible. All the other players try to prevent these battles and to protect Santiago. Each of these players wears a band around his head to which a sort of bonnet is attached. Two musicians, with aboriginal instruments, furnish music, which is special to the occasion. One plays the *pito*, (Fig. 15b) a cane pipe with blow hole and five holes for the escape of air, one of which is below, four above. The other beats upon the *huehuetl*, a wooden cylinder with a piece of peccary skin stretched across one end. (Fig. 16.) The music is simple. With ome difficulty we secured part of the Aztec text of this little play. It

is a portion of the dialogue of the *escribano*, scribe, or secretary. The person repeating this said that his father used always to play the part of the *escribano*, and that he himself formerly had all the parts written out but had lost them. He declares that it will be but a little time before the dance will here be without words, as it already is at some places.

El Toro de cuero (The leather bull).—In this *danza* a bull fight is represented. The bull is represented by a man within a light framework covered with leather. Two *toreadores*, two *picadores*, and at least ten others participate. A *pito* and a *tambour* (drum) furnish music. The *pito* is quite different from that used in the *Santiago*. The cane is longer, has but four escape holes and the mouthpiece is different, consisting of a small tube set in a mass of black gum. (Fig. 15a.) Four different pieces are played during the *danza*. The first is loud and shrill and is played at the beginning when the village saint is carried in procession; the second, played during the greater part of the dancing, is monotonous, consisting chiefly of the repetition of two shrill notes, with a succession of three notes differently arranged, inserted here and there; the third and fourth are more varied, though consisting of but few combinations, with much repetition. These four pieces have their individual names:

(a) *tlalyuwalulixtli*—the first.
(b) *kiawititi*.
(c) *kitlayitisi*—when preparing to kill the bull.
(d) *kimiktisi*—when the bull is dying.

Los Negros (the negroes).—There are two players, *Negro* (negro) and *Pañol* (Spaniard.) They wear suitable wooden masks, painted, and supplied with coarse fibre, for hair. This is an exceedingly lively dance, with vociferous Spanish dialogue. The two players often speak at once. Small rattles made of cow's horns are used and are hung, by a loop of cord, from the wrist. Each player also carries a wooden gun over his left arm. (Figs. 17, 18.)

Los Viejos (the old ones).—Takes place at the time of *Todos Santos* (All Saints). Bands of three players go from door to door, through the streets, begging. They are called *el viejo* (the old man), *la viejita* (the old woman), and *el mozo* (the servant). *El viejo* wears only an *ayatl* (carrying cloth); the old woman wears an *enagua* and a *quichiquemil*, the dress of the olden time (Figs. 20, 21); the servant is naked and carries a gourd vessel for receiving donations. All wear small and

simple masks of leather (Fig. 19), that of the old man being bearded with *ixtli* fibre. They sing a song, in Aztec words, in which they state that they have come from afar to visit the *pueblo* and see how their descendants fare.

At Chontla they have as dances the *Montezuma, la Chenchera*, and *los Gabilanes*. The *chenchera* is also danced at Tantima. It has been described to us as follows: A pole is erected, in which some holes are excavated; several sticks are set and mats (*petates*) are stretched in such a way as to enclose, and presumably to conceal, a man within, who by means of cords manipulates various animal figures. First three woodpeckers (*chencheras*)—one large, the next medium, and the third small—follow each other up the pole, pecking, as they go, at the holes, in a life-like manner. At the top of the pole is an apple of paper, which opens. Men outside the enclosure try, by means of cries, shouts, and shooting of arrows, to scare the birds and drive them away from the fruit. A *mapachtl* (badger) also makes the ascent. Next a squirrel, with many rapid movements and turns, does the same. Finally a snake crawls up the pole, engages in a battle with the squirrel, and having conquered, begins to devour it. The people have constantly been attacking, with arrows and wooden swords, but at this point strike the snake down and rush upon it to despatch it.

The local priest at Tantima has a short vocabulary of Aztec, written down by an Indian boy at Citlaltepec. It is badly spelled but we print it as it stands to show the local dialect. (Appendix I.)

The Huaxtecs.

The land of the Huaxtecs, the modern *Huaxteca* and the ancient *Huaxtecapan*, is today divided into the *Huaxteca potosina* (in the State of San Luis Potosi) and the *Huaxteca veracruzana* (in the State of Vera Cruz). Orozco y Berra, in his *Geografía de las lenguas de Mexico*, names ten towns in the former, eighteen in the latter region, where Huaxtec was spoken. The area of the tribe was formerly continuous and more extensive, as is shown by the evidence of geographical names. Names of places beginning with *tam* or *tan* in this part of Mexico are almost invariably Huaxtecan and indicate ancient locations of the tribe.

The *huaxteco, cuaxteco, guaxteco*, is a language of the great Mayan family and the isolated occurrence, so far to the northward, of an offshoot of that southern stock is interesting. The language has been

considerably studied; in 1767, Cárlos Tapia Zenteno published a *Gramatica;* in 1890, Marcelo Alejandre published his *Cartilla Huasteca*, printed by the Mexican government; and in 1896, Serapio Lorenzano's little *Interprete Huasteco* was also printed by the government. Marcelo Alejandre, a pure Indian of Huaxtec blood, lived at Ozuluama when we passed through there in January, and had just completed his seventy-fourth year.

The ancient Huaxtecs were reputed good warriors. Orozco y Berra says: "they formed a semi-barbarous and valiant population, which knew how to defend its independence against the kings of Tetzcoco and against the emperors of Mexico: the arms of the latter penetrated into their (Huaxtec) territory as proved by the hieroglyphic annals; but the invasion was transitory and not converted into a conquest." The ancient Huaxtecan culture was peculiarly interesting, but it has been little investigated.—— The present condition of the Huaxtecs is curious and, in a degree, painful. They and their language are losing ground. Of the *Huaxteca potosina*, we can say nothing from personal observation. In the *Huaxteca veracruzana*, people and language are yielding, not only to the *mestizos*, which might be expected, but also before the Aztec. In their old home the name of Huaxtec is almost a by-word and their language is scorned while the "noble Mexicano" (Aztec) is held worthy of cultivation. To know Aztec is almost a necessity, while to know Huaxtec is almost a disgrace, outside of a few purely Huaxtec towns. In 1864 Orozco y Berra listed eighteen Huaxtec towns in the *Huaxteca veracruzana*, of which twelve were in the district of Tampico and six in the district of Tuxpan. Of the latter we know nothing: of the former Pueblo viejo, Ozuluama, Tantima, and Chontla cannot be called Huaxtec towns. Pueblo viejo and Ozuluama are *mestizo* towns with Spanish speech: Tantima contains many *mestizos* and its Indians are Aztecs. In Chontla there are three divisions of the population, occupying distinct sections of the town: the portion at the foot of the mountain is divided between the *gente de razon* (*mestizos*) and Huaxtecs; the third section, on the slope, is occupied by *arrieros*, presumably Aztecs and Aztec *mestizos*. The three industries of Chontla are maize, cattle, and wax. There is considerable trade in the latter and bees are regularly hived.—— In Orozco's list we find *Congregacion de Tamalin*. So far as we could learn the whole village of Tamalin is Aztec. We are inclined to identify this *congregacion* with the little village of *Gutierrez Zamora*, less than a league from Tamalin, on the road to Ozuluama. This town is truly Huax-

tecan, though a few Aztec families live together on its border.——The only really Huaxtecan town we visited was Tancoco, in the district of Tuxpan. The town is upon a crest, from which one looks over a sea of green forest, from which hill islands rise here and there. The houses are not characteristic. Somewhat like those of Tamalin, they are less carefully built and less neatly thatched. (Sup. Pl. xlii.) Yet the town is notably clean and well kept and there is an air of general comfort. Men and women dress in *mestizo* dress; all wear good shoes; there is a resident tailor, of Huaxtec blood. In all the houses there are petroleum lamps and, in most, sewing machines. A town clock strikes the hours. There is a village band with European instruments. We saw no aboriginal musical instruments. If they have characteristic *danzas* we failed to discover them. They dance the Santiago dance, but with Aztec dialogue. They explain this by stating that the dance was introduced among them by an Aztec *congregacion* of their municipality. They dance *los Negros*, using Spanish words. They dance the *Monarca* and in it use a rattle made from the shell of a fruit, which is decorated with feathers —— In disposition the people appear gentle and timid; curiously interested in our work, they touched nothing belonging to us; they never entered our house without asking permission; they were remarkably respectful to their officials; there was no disorder, even in cases of drunkenness.—— The physical type is well defined; it is characterised by notable flattening of the head behind, flat and broad face, thick lips, and oblique eyes. (Sup. Pl. xliii, xliv, xlv.) —— Although all speak the native tongue they are forgetting many words. Numerals beyond sixty or seventy were recalled with difficulty, Spanish or Aztec words coming more naturally to mind. Some strange mongrels occur; thus, for four hundred, for which there should have been one simple word, we could get only *checientos—che* (Huax. four) and *cientos* (Spanish hundreds). My informant suggested that perhaps some old person might know how to say it.—— Weaving palm hats is a considerable industry. Quantities of palm are laid out to dry upon the roof or on the ground in front of houses. Both sexes, and all ages, braid palm as they walk on the street or sit in their doorways. Some of the work is rarely fine and delicate and the best grades are made by women.

The Mayas.

We need say nothing of the ancient Mayas. The ruins of their cities have been explored, described, and pictured for more than half a century; their manuscripts and inscriptions have baffled scores of

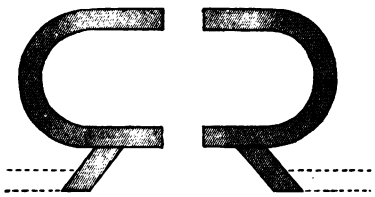
students. Their culture was one of the most interesting and perhaps the most advanced of the native cultures of North America. The Mayas still live and today form the mass of the population of Yucatan. Writers have already emphasized the vitality of the Maya language; it has not only continued to exist in the presence of the intruding Spanish; it has forced itself upon the Spanish invaders. We saw too little of Yucatan to make dogmatic assertions, but we believe that the language still holds its own and that even the Indian blood is gaining ground.

The Maya is the type language of a well defined linguistic family, which occupies parts of the States of Vera Cruz, Tabasco and Chiapes, a large part of the Republic of Guatemala and a portion of Honduras. About thirty languages are included in the family. In Southern Mexico, besides the Huaxteco, already mentioned, the Tzendal, Tzotzil, Chol, Chaneabal, Punctunc, Chontal, and Mam, are languages or dialects of this family. The Lacandons speak Maya. Some authors connect the Totonaco with the Huaxteco.

In character, the Maya Indian is conservative and suspicious. In Yucatan the *mestizos* have a proverb, *El indio nació robando—y muere dudando:* "the Indian is born a robber and dies a doubter."——The physical type is more varied than we had anticipated. The color varies considerably but, on the whole, is dark; the head is rarely flattened behind; it is clearly brachycephalic; the face is frequently broad and round, with a curiously retreating chin; the nose is often aquiline, but is low rather than high.——It is matter of common belief among *mestizos* that every pure-blooded Maya has a violet or purple spot on the back at the vertex coccygeus: this is called the *uits* (bread) and it is a common insult to refer to it—e. g. to say "*ūāʰ hā uĭts.*"——The common attitude of rest is a squat position, with the knees slightly forward and the hams resting upon the thighs, the weight being thrown upon the balls of the soles of the feet.——All travelers mention the fastidious neatness of the Mayas. Both body and dress are kept scrupulously clean. Personally, we doubt whether this is completely praiseworthy, suspecting that it stands in relation to the survival of certain ancient vices; our observations permit no definite statement, however.

Houses in Maya towns, and many of those in the city of Merida itself, are peculiar. The ground form is elliptical, the long axis being transverse; there are often two doors, opposite each other, at the ends of the short axis. The base of the house is built of stones, often slabs set on edge; the walls rising from the base are thinner than it, so that the basal part projects somewhat. The walls may be of poles and sticks

daubed with mud, or they may be constructed of stones of irregular form closely set with mud; the roofs are of thatch. (Sup. Pl. xlvii.) Often two such houses stand together, one directly in front of the other; when this is so the house in front has two doors as described, while the other may have but one. The front house of such a pair is the more carefully built. It may have the walls firm and substantial, smoothed and neatly plastered, while the rear house may be badly constructed, with the walls irregularly and incompletely mud-daubed. Quite a characteristic feature of the Maya house is the guarding of the sides of



the front doorway by two well-built walls, reaching obliquely outward. These are frequently as high as the doorway itself and may be neatly plastered. Properly, they are continued into the fencing wall of the yard about the house; they have, however, become so normal a feature of construction that they are often built even when there is no fencing wall for them to merge into.

Fire is still made, when matches or flint and steel are lacking, by friction of two pieces of wood. A piece of *ɔ.k.* (*canul*) is taken for the lower piece and a stick of some hard wood for the upright; the latter is whirled between the hands, its lower pointed end being set in a notch in a piece of *ɔaka.*—— Among the chief articles of food are *pipian*, *frijoles*, *posole*, and *atole.*—— A method of cooking, similar to the Polynesian oven, is not uncommon; it is *dè rigeur* in the "milpa mass" and at the *chächäk.* Both the oven itself and the food cooked therein are called *pib.*

Men wear low-crowned, broad-brimmed palm hats; trousers of white cotton, not so loose as is common among Indians further north; the shirt is neatly made, often pleated, sometimes starched, but it is worn outside the trousers; men working at railroad stations, or other places involving the handling of dirty burdens, wear an apron of ticking, wrapped tightly around the body over the clothing. Women wear two ample white garments, both hanging from the neck; the lower, longer, reaches to the ankles; the other is a *huipili*, reaching quite to the knees; neither is confined at the waist by a belt. These garments

are bordered at the neck and arm-holes with colored or black ornamental patterns and may be fringed with lace. These bordering patterns were formerly done in needlework; at present they usually are strips of white cotton stamped with red, blue, green, yellow, purple or black designs, which are sewed to the garments. (Fig. 22.) This style of dress is not peculiar to Indian women but is also worn by many *mestizo* women.—— Women generally wear a medal or cross of gold hanging from a long necklace or rosary which may be spaced with gold coins. The money value of these ornaments must often amount to several hundred pesos.—— The women tend to grow stout with years, and as they tread with a highly independent air, a middle-aged, well-dressed woman presents a notable picture.—— Young women do up the hair at the back of the head in a large, projecting knot, which is quite characteristic. (Sup. Pl. li.)

Warm water bathing is general. There appear to be no *temascals* and no bath-tubs; the water is heated in an *olla* by dropping into it a heated stone of considerable size. This is handled with two sticks.—— *Añil* (indigo) has special virtue and a cross of it marked upon the forehead protects the person against *aire*, (the air) which here, as in central Mexico, is held responsible for a long list of diseases.—— When cattle are troubled with *peste*, four of the best *toros* are killed and buried in pits at the corners of their enclosure. When *sarampion* (measles) appears, they believe it to be a child, amused and pleased with childish things, so they set food and toys by the door that it may stop to play and eat and thus fail to enter. For *viruela* (smallpox) they prepare *susaca* (maize soaked, but without lye, and carefully ground), fill *jicaras* with it and place them at the eaves, where the disease will partake and depart without harm. When a person has smallpox he takes scabs from himself and pricks them into others of the household, thus spreading the disease; the purpose of this appears uncertain.—— The heart of a *golondrina* (swallow), burned and powdered, is a potent love-charm: it must be sprinkled on the hair of the person whose love is to be secured. The heart, plucked from a living *golondrina*, eaten raw, cures epilepsy.—— *Santigual:* when a child is ill, the parents may send for a conjuror. After examining the patient, if he decides that it can be cured, he calls for a *jicara* and a candle. The candle is placed at the head, the *jicara* at the feet of the patient; all others withdraw; the conjuror mutters incantations and makes passes over the body, including the form of the cross. He then delivers the child, cured of his disease, which was due to *aire*.—— *Chechem:* a certain tree which, at

night, becomes damp with dew; if drops of this fall upon a white man it causes irritation and swelling; upon an Indian they produce no effect. *Avispas* (wasps) also regard the Indian; whereas they swarm out to attack a white man, an Indian may handle them with impunity.——When a man has been given up to die, neither water nor food is given to him. Señor Don Manuel Sosa Romero, to whom I am indebted for much information regarding the Mayas, tells of one case occurring within his own experience. He knew a well-to-do Maya who owned land, a good house, many cattle, much maize, etc. He had three children and owned the houses in which they lived. All was going well when Don Manuel and another official were summoned to hear the Indian's "last words." Arrived at his house, they found the man sitting in his hammock, awaiting them, apparently in perfect health. He told them he had summoned them to hear his last wishes. Though agreeing that a man in sound health had a *right* to make his will, they remonstrated with him; in vain they argued; he insisted that he was about to die: he had had his *tinaita* (dream). He gave to one child a house, animals, corn, poultry; to the second his share; to the third likewise. Then he laid himself down in his hammock, took no food or drink, spoke to no one, and in six days was dead. Such cases of self-destruction are said not to be rare.——When a person dies the neighbors go to the house to mourn; should one of these mourners die, not long after, flowers are sent to the first deceased, by him. If it be the bereaved father who gives the flowers he says: *cin kubentic ti tech nictea utial a ɔati in huxmeyen;* if the mother, *utial ɔati ual quen kuchquetch tux.*—— At the feast of the dead, October 31 is the time for the child souls; the food for them is prepared without *chili;* a table is adorned and spread; a *santito* (saint) is placed upon it; sweetmeats and other things which a child loves are set out; there is a candle and a special portion of food for each dead child of the family; no one touches any of the food until after the *rosario* (evening prayer) shows that the little souls have had their chance: the door is opened for their entrance. On November 1st the adult souls eat; their food is seasoned with *chili;* individual preferences are considered—thus *aguardiente* may be placed for a man addicted to drink, chocolate for one known to be fond of it, etc. On neither of these two days do hunters take the field, fearing that the soul of some friend may be in the animal hunted. On November 2nd, after mass, chocolate is set out as a final offering to start the souls on their way. The feast of the dead is called *χanalpiχam.* ——Ghosts return, often in dreams. Often a man will say: *tinaika*

axbe utanken upiχan i mama: yala tene χaiem boté hunpel misa; yokol upiχan ɔakim boté—"I dreamed last night that my mother's spirit came and asked a mass of me: I go to arrange for a mass."——*Xtabay* is a form, which the evil one may assume to lure people to their destruction: it may be male or female. As a female it is usually a beautiful lady in white, with her lowered hair falling down upon her shoulders; she is most likely to be seen at night under large and spreading trees. She asks the passer whither he goes; suggests a ramble; even forcibly siezes and drags him to the edge of a precipice or cavern, over which, or into which, he is hurled. The heart of the victim is then torn out. ——A lover gives his sweetheart a present called *muhul:* it consists of definite articles in fixed quantity—a pound of cacao, two reales' worth of wheaten bread, four pounds of sugar, three centavos' worth of salt, two reales' worth of soap, one pound of starch, one real's worth of indigo, six centavos' worth of black pepper, one pound of leaf tobacco, a flask of anisette. All of these articles are placed in a basket of special form called *abujo.* If the gift is accepted the girl is bound to marry the sender.—— At the wedding feast the bride and groom sit at the head of the table. His god-father sits next to the groom: her god-mother sits next to the bride. The god-father dips a morsel of food into sauce and offers it to the groom; the god-mother dips one and offers it to the bride; the bride and groom then exchange the same courtesy: the guests then fall to eating.—— The *tunkul,* or native drum, corresponds to the Aztec *teponastl;* it has largely gone out of use, but is said to still figure at some village festivals; the *caracol,* or shell trumpet, is used in rural places to summon the people: rattles for dances are made from a calabash-like fruit in which the dry seeds serve to give the noise; horns of cattle with a sort of mouth-piece set with wax are sometimes used as trumpets; a small bow, or arch, made from a *bejuco* (vine), strung with a cord, is held with the cord to the mouth; air is breathed upon it and it is caused to vibrate by being struck with a small stick. This instrument is called *jul.*—— At an eclipse of the sun or moon, they believe that a creature, named *baboal,* is devouring the luminary and make a great din to scare it; a pregnant woman must not touch any part of her body with her hand during an eclipse, lest she injure that part of the babe, which is to be born.—— *Camalonga:* there is sold in the portales of Merida, and at other towns generally, what is called *camalonga.* This is an irregularly round object, dark in color, looking somewhat like a pebble; it is perforated and strung upon a bit of cord: it is said to be an imported root. It is

dipped into water, which is then taken internally as a remedy; it may be dipped into *anisette*, and the liquor is then applied as an external wash. A *camalonga* may also be carried upon the person, worn at the neck or the wrist. Such an object is often put in a little capsule of gold or silver and tied at the wrist of a child, to protect it against convulsions.—— *Ke'esh* are sold everywhere. They are little human figures of silver or gold: they are votive offerings, but the name means "an exchange," "to exchange," and in describing their use this idea of exchange, or substitution, is clearly brought out:—"if a man is sick and near to death, he gives the *santito* one of these in exchange for himself." (Fig. 23.) Among the votives and gifts to saints in the churches are clusters of pretty little orange-yellow gourd-like fruits, called *chuchitos;* this Spanish word, derived undoubtedly from *chichi*, a woman's breast, is given on account of the form. Father Juan Blanco, cura at Tekax, to whom I am indebted for much information, says that they are not edible, and that they are used only as toys for children and gifts to saints. Personally, we believe that their name and form indicate some special significance as gifts to saints.

The *Kubpal*, (*entrega de cabeza de cerdo*, carrying the pig's head), is celebrated on the third of May. One Indian serves as *hermano mayor*, older brother; he invites the *hermanos menores*, younger brothers. Each contributes a *rueda*, wheel. At the centre of each of these is fastened a living bird or reptile. A *ramada*, leafy bower, is prepared beforehand. In it the various *ruedas* are suspended. A carrier leads the line bearing the *rueda* of the *hermano mayor*, which consists of a great loaf of bread, of wheat flour, set around its circumference with *pesos*. The *hermano mayor* bears an entire, cooked, pig's head. All dance to music. After the dance all partake of the feast which is set out on a table in the *ramada*.—— The *xtoles*, formerly danced every carnival season in Merida, is falling into disuse. Still, we saw a band of these dancers in 1901. They are Indians, or are intended to represent them. Their dress is peculiar, characteristic, and, in part at least, survival. In the company we saw there were fourteen dancers and a standard-bearer; of the dancers seven represented females and wore the usual female garments and necklaces of coral beads, gold chains, pendants, etc.; their breasts were indicated as exaggeratedly developed. The other dancers wore the usual men's white shirts and drawers, but the latter had a red stripe down the side of the leg; jingling hawkbells were hung to various parts of the dress;

red *fajas* (belts), were worn about the waist. Most of the dancers wore sandals. All wore crowns, consisting of a circlet of tin, from which rose two curving strips of tin, which crossed above the middle of the head; from this circlet at spaced intervals rose four feathers — either real feathers or imitations in tin; two of these crowns, with real feathers and of unusual magnificence, denote the king and the queen. Under these crowns, covering the top of the head and hanging down behind over the shoulders and back, were gay red and blue kerchiefs. All were masked, mostly with old bits of brown cloth, with eye perforations and with nose and chin pinched up and developed by tying. The men wore a baldric, or bandolier, which was probably of ancient type. It was wide, square at the ends, made of cotton, with inwoven designs — geometrical, animal, bird, etc. — in colors; at the ends hung bivalve shells. (Fig. 27.) The rattles used had an oval body set into a conical bunch of splints, uniting downward into a handle; these rattles were painted gaily. (Fig. 24.) Fans were carried by some of the dancers; they had a wooden frame and handle, decorated with the national colors; the body was made of the handsome feathers of the ocellated turkey; the handle is made of a turkey's leg. (Fig. 26.) There were two musicians, one with a *pito*, or whistle, with a small mouthpiece gummed at the end of a long tin tube pierced with note holes; the other carried a painted tin drum of the *huehuetl* type; this he played with his hands. Hung to the side of the drum, near the top, was a turtle-shell upon which the drummer struck with a deer's horn. (Fig. 25.) The standard consisted of a long pole, surmounted by a tin disk, representing the sun's face with a protruding tongue; on the cotton banner were painted the sun, two men dancing, a serpent, and the words *Suburbio de Santiago, 1900.* The leader of the dance, the queen, carried a cord of San Francisco, with which to strike unskillful performers and intruders. Besides their own musicians, they had an accompanying band, which played music like their own; it played before and after the dancing and when the company passed from house to house. During the dance itself the *pitero* and drummer perform. The music was peculiar and may be both old and Indian. The words sung were Mayan. Signals were given by the *pito* — *one*, music; *two*, prepare; *three* and *four*, dance; *five*, stand. At the beginning of the dance, the king, queen and two musicians were in the centre, the dancers circling around them in a double circle; they then formed into two files, facing, alternately, men and women; salutes were given and pairs danced;

a man danced, first with one, then with the other, of his immediate neighbors. There was a good deal of indecent suggestion in the dance. The fans and rattles were used in graceful movements among which crossings were frequent. After the dancing there was a good deal of rough and extravagant pretense of love making between the fictitious couples. The American Consul, Edward H. Thompson, has made a careful study of this curious dance, taking phonograph records of the music and cinematograph pictures of the movements. We understand that he considers it ancient and aboriginal and claims that it is represented in the mural paintings of ancient ruins.—— At carnival time we saw, at Progreso, a band of *mestizo* dancers who gave a pretty dance with *palitos*, or staves; they had a standard, music, and leader, and were wonderfully trained. Their songs were in Spanish. The movements were almost exactly the same as those of the *Xtoles*, and the leader insisted that the music was the same, that of the *Xtoles*, being translated from that of the *Palitos*. A careful comparison would decide which is the original, and which the copy, if they are really related.——At the *Museo Yucateco* in Merida, we photographed three old wooden masks which were "worn by Indians at Carnival;" they were well carved. One is believed to represent the conqueror, Montejo; it has been painted white and has a long beard; the second is also bearded, has hair gummed on, and likewise shows signs of white paint; the third is smaller, is whitened, but has no beard. (Fig. 28.) —— In the same museum, there is a board, nearly four feet long and one foot five inches wide, which bears in high relief figures said to have been carved by Indians; the date is uncertain, but the piece appears quite old. A rural scene is represented; an Indian, squat behind a well, is drinking; three birds are at a tank of water; behind this is an Indian carrying a basket of bottles. (Fig. 29.)

The *h'men* is the medicine man, the conjuror, the oracle, among the Mayas and he still plies his trade briskly. He says the "milpa mass," performs witch-craft, consults crystals. Don Manuel says that a good many years ago a *h'men* was offered some trifling sum for his services; he was greatly offended and said that any *cura*, or priest, would repeat mass for a peso-and-a-half, but that *he* must have five pesos. This having been reported to the parish priest, he made a charge against the old man, who was cited to appear before a joint commission, ecclesiastical and judicial, at Valladolid. At its order the old man went through with his performance, erecting his platform, repeating his formulæ, and making his symbolic movements. The

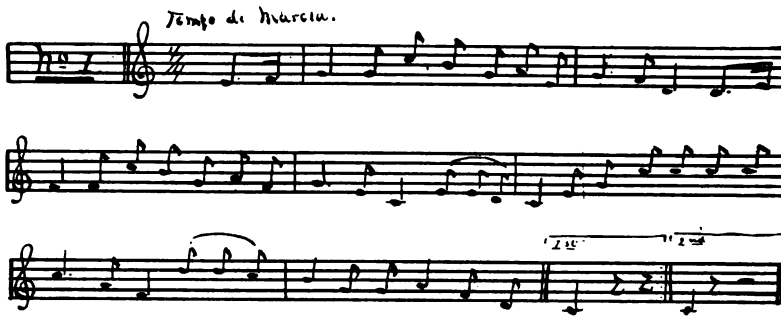
commission decided that he was merely repeating mass in Maya and let him go.——At harvest the *h'men* performs *tich*. A platform is erected upon four poles or posts, and a cross is set upon it. A hole is dug and lined with stones and a fire is built therein; bread is prepared, and large cakes, which are wrapped in leaves and baked in this oven; *balche*, a special drink, fermented bark of the balche tree mixed with honey, is prepared. This *pib* and *balche* are the bread and wine of his mass. With the liquid he sprinkles the four winds and invokes them and the wells for leagues around: the largest and thickest loaf of bread is then treated as the wafer in the Christian mass. Two assistants participate in the ceremonial.——*Chächäk* is the corresponding ceremony at seedtime.——The *h'men* makes much use of *sastun*, the magic crystal. Of such, he frequently has six or eight, the smallest of which he calls by the same term of endearment that is applied to the youngest of a family of children. These precious objects are usually glass stoppers from bottles or bits of prisms from chandeliers. Into them he gazes for visions.——Don Manuel states that in the town where he formerly lived, there was a *h'men* who was his *compadre*. On one occasion a boy sickened and his father, suspecting that the *h'men* had bewitched him, went to the Judge (Don Manuel). The *h'men*, summoned and questioned, replied: "No, *compadre*, it was not I, but I can discover who it was." Calling for a candle, salt, *aguardiente*, and cigarettes, he withdrew with the judge. After drinking and smoking, he lighted the candle and held his *sastun* between his eye and the flame: no result. Near midnight he tried again; still no vision. At the third trial, at daybreak, he saw the witch and described his location. He offered to transfer the bewitchment from the boy to the witch, but the boy's father feared consequences; on inquiry, he found that the accused really was at the place indicated at the time of the vision. This added to his fears, which became terror, when he saw the *h'men* cautiously burying something near his house. Hurrying to the judge he communicated his suspicions. The *h'men* was again summoned and ordered to dig up what he had buried. On refusing, he was beaten. Finally he yielded and dug up a little figure of black wax, representing the witch upon whom he wished to turn the force of his own conjuration.——It is said that the Indians foretell the weather for the year by observation of the days in January. The days from the first to the twelfth give the weather for the corresponding months; those from the thirteenth to the twenty-fourth, taken in inverse order, modify or verify the observations. Thus the thirteenth gives the ver-

ification for December, the fourteenth for November, and so on. The portions of the day give the prediction for the part of the month corresponding to them in position. To us, this seems doubtfully of Indian origin.

THE ZAPOTECS OF TEHUANTEPEC.

For general statements regarding these we may refer the reader to the preceding series of *Notes*. We have but few additional matters to offer. The Zapotec town of Huilotepec, a few leagues from Tehuantepec, possesses a well-preserved, ancient "Mapa," painted on a strip of coarse, native, cotton cloth, 1.555 by .540 m. Three colors are used in the painting—blue, red, and black. All are somewhat faded. Mountains and hills, sea, river, and lagoons are in blue; red is used for division and enclosure lines; black outlines kings, horses, church, tiger, shield, two roads, etc. The two upper rulers wear pink capes; the third is in pink garments, the fourth wears a crown and garments of pink; all sit on black seats. In the group of eleven persons below, or at the side, of these four, the mid one in the second line has a blue cape; the first and third of the lower line sit on pink seats; two individuals near them are darkened, as if with a wash of india ink. The serrate base of the mountains near the sea is black. In front of the two figures, which are included in the triangular space between the road, river, and sea, are three designs in pale blue; in the space above are two faint designs; in the other space near the nopal mountain is a device in the same faded color, on either side of the black houses. In the section with the shield there is a faint bluish design in the lower corner, in the road behind the figure and the house. Between the lagoon and the edge of the cloth is a pale blue design, probably a little hill, though it resembles, somewhat, a face; this has a word upon it in black, and a dull, irregular line runs from it to the left, toward the next division line. Some of the inscribed names look as if done in mirror-writing. It is the author's intention to publish a reproduction of this *Mapa* in the same style as the *Mapa de Huahtla*, which he has already issued. It is for this reason that so much detail is given in the preceding description.—— Dr. Castle, at Tehuantepec, called our attention to Zapotec songs. Of these, he says, the *Zandunga* is a particular favorite. He believes that this was written after the historic events of La Noria and in connection with the outbreak. He says that it is particularly used at wedding celebrations, which are here elaborate affairs, running through a period of two weeks, during which the fam-

ilies of the two contracting parties try to outdo each other in entertainment. He asserts that when the Zandunga is being played in a house any passer-by, even the poorest Indian, may enter and participate in the festivities: he may even invite any lady present to dance with him and she may not refuse. A song which bears this name is reproduced below, but we see no connection between it and La Noria. —— Attention once turned to these songs, we arranged with our friend, Don Arcadio G. Molina, himself a Zapotec, to assist us in securing examples of them. We are able to present sixteen, including the *Zandunga.* We are assured by a musician friend that the music has been profoundly influenced by European music. The words are given in Zapotec, with an English translation: the latter is made from Molina's Spanish translations, which will be found in the foot-notes.—— The music has been written by Luis B. Lopez, a native Zapotec band-leader.—— So far as we know these are the first of these songs to be printed. In their words—a strange mixture of Zapotec and Spanish—in their poetical form, and in their content, they present interesting points for consideration. Molina says that there are three accent marks—first: ′, suave or gentle when on the first, strong on the penultimate syllable; second, ˋ, gentle, affecting the penultimate or antepenult; third, ˎ, is strong. The letters xh=g in gentlemen; h is pro nounced "slippingly," with the tongue against the palate; x=the English z.



Soledad.

Qué ganá shi modo racalaxhu!
  Má xelu ñacadespedirla;
Napalu naha callate por lihi:
  Adios! ingrata xaguisheluní.

I do not know what ails you!
  You leave me without saying—Adieu!
I am dying here for thy love
  Adieu! ingrate, thou shalt pay for it.

Nahatih más triste que guira.
  Naxhiehé tuh que guixhihí naha;
Guéla rirah ni pah lado chaha:
  Sacá ngá guenda ranashihí.

I am the most unfortunate being.
  I love, but without return.
I come at dawn, rambling,
  Well I know what it is to love.

Ni rah lixhu que gandáchahá;
  Bini lixhu rulaga naha
Xandá gapá alivio sacá lá?
  Lihi namí que xandani; nja?

I may not visit at thy house,
  For thy people despise me:
Can I live thus?
  In truth, no.

Rúna, runa, sin cesar por lihi;
  Cadi ngá ribexa de lihi;
Pero ma nuhú buena, guyeh,
  Que xandaha quixhelaluní.

I live, ever sighing for thee.
This I did not expect from you.
But enough, enough,
Thou shalt pay for it.

Hombre scá naha gurutí xuyu;
Stubi gaxhé ngalá xandáguyu
Tuhpeh naxhihé lihi ngá rulagu
Ngangá ruxabinán dalu lah.

Another man, such as I, you'll not find
Whatsoever other he be;
In hating him who loves you,
You despise your own love.

Que rixalahilicalu naha
Yanaru biahaxhichení;
Para naha racatih cuexalu;
Más scarú né guenda stubi lucha.

I know that you do not love me,
Now I know it right well,
— — it is enough, enough,
Leave me to dwell in peace.*

---

*¡ No sé que te pasa!
Te vas sin decirme ¡ Adiós!
Yo aquí muriendo por tu amor;
¡ Adiós! ingrata, ya lo pagarás.

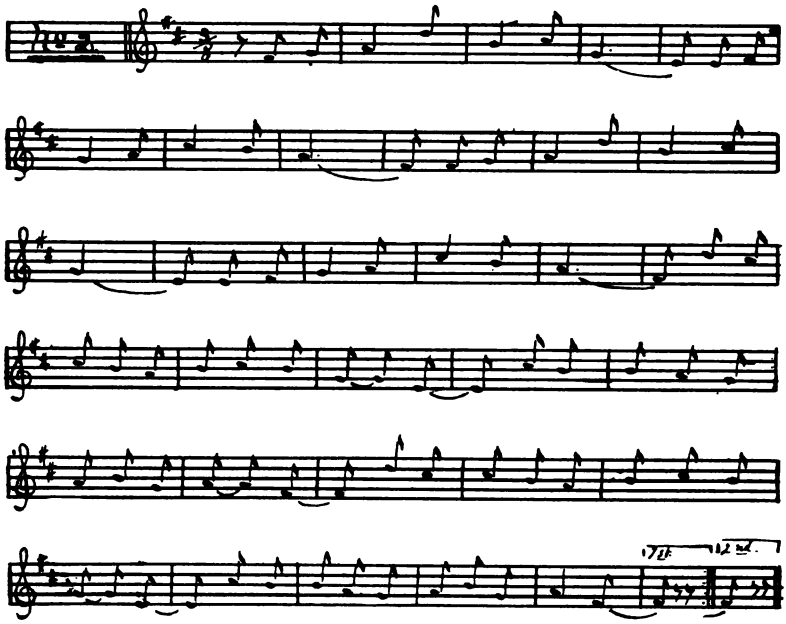
Soy el sér más desgraciado;
Amo, y no estoy correspondid,
Amanezco divagado
Bién comprendo que así se ama.

Ni á tu casa puedo visitar
Tu familia me desprecia:
¿ Puedo vivir así?
¿ Verdad, que no?

Por ti vivo suspirando,
Éso no esperaba de ti;
Pero basta – – basta – – – vete – – –
Ya lo pagaras.

Otro hombre como yo no hallaras,
Otro cualquiera sí;
Aborreces á quien te ama
Desprecias á tu mismo amor.

Sé que no me amas
Ahora lo sé muy bien;
– – Me basta, me basta – – – –
– – – Dejame vivir en paz.



Laureana.

Bipapa bidoh naxhiehé
  Bipapabé squihi stubi
Xenebé guenda naxaca stine
  Guenda naxaca slaxhedoáh.

The angel, whom I adore, has flown,
  Flown to the unknown realm,
Bearing with her the calm joy,
  Which illumined my faithful heart.

Jamás xaxelá guixhilayuh
  Sti bidóh gucuexá shiuhbá
Cuehe dohorí yané
  Doho ni calluti naha.

Never again in life will I find
  Another angel to calm my woes,
To remove from me the cruel chains,
  Chains which cause me to suffer.

Puro guenda rúna pobre spidá
  Saca cullubé alivio para naha
¿Shi modo guixhelá biní huarah?
  Alivio para lah que exiuhu.

To sing sadly and weep, now, is my life,
  Seeking balm for my sorrows:
How can a wounded soul find relief.
  -- Relief can not come from her.

Xhih né guéla callúná
  Guenda rúna stiné que cuexá
Ngá guenda gutitih xucuexa
  Ngatih, ngatih, cabexá.

In weeping day and night,
  My tears have never ceased;
They will cease only with death,
  And for death, death only, I sigh.

Birá bilushe esperanza napá
  Guixhilayu para naha ma bilushe
¿Shí fin gapá badohxhapa?
  Ni pah lado chahá, ni pah lado guenda.

Perish my fondest hopes,
  The world, for me, no longer exists;
Who will be my angel? For me
  -- living alone, and ever alone.

Sin lihi que racalaxhe guibané
  Vida sin lihi, cadi vida;
Ne lihitih racalaxhé guibané
  Guibané sólo para lihi.

Without thee, I care not for life,
  Life without thee is a desert.
Only with thee do I care to live,
  And alone for thee to exist.*

---

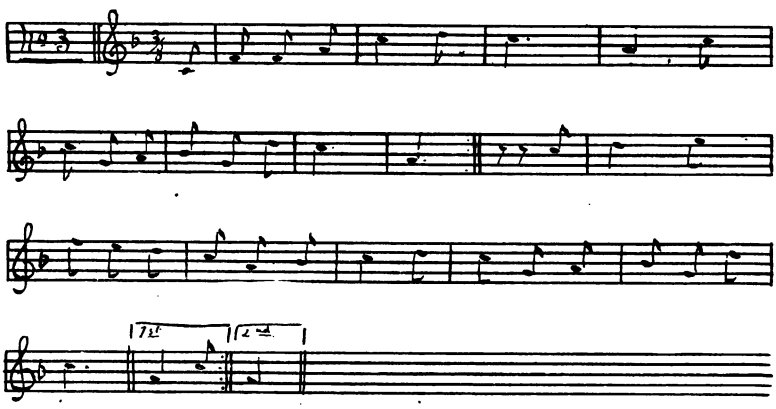
*Voló el ángel á quién adoro,
  Y voló á regiones estrañas
Llevándose consigo la calma,
  Que brindaba al fiel corazón.
Jamás en la vida hallaré
  Otro ángel que calme mis penas,
Quitarme las crueles cadenas,
  Cadenas que me hacen sufrir.

Cantar y triste llorar es mi vida,
Buscando alivio á mis pesares;
¿Como hallar alivio un alma herida?
Alivio para ella no habrá?

De dia y noche llorando,
No ha cesado mi llanto;
Y cesará solo con la muerte [pero.
Y á la muerte, á la muerte, solo es-

Perecieron mis esperanzas,
El mundo para mi no existe;
Que será de mí, ángel mío? [do.
Viviendo aislado, y siempre aisla-

Sin ti no quiero la vida
La vida sin ti es un desierto;
Sólo contigo quiero vivir,
Y sólo para ti existir.



Eduarda.

Spidú né spídalu tubi
Paráha chahá sin lihi
Lihi squendú nabané,
Ne lihi naha felíz.

My life and thine have united;
Where shall I go without thee?
If thou art my only good,
In thee will my happiness consist.

Infelíz naha sin lihi
¿Pah lado chahá sin lihi?
Guenda nabané stiné
Rah mihulu xaxhelá.

Without thee I am an unfortunate,
What motive have I, without thee?
My life is with thee
And only with thee will be.

Chih lihi gusianú naha
  Xalushe guixhelayuh
Nanaxhiche sacáni:
  Xhuncohuini, Xhuncohuini

Should you come to despise me,
  I should die,
Indeed well, I know it:
  My angel! my angel!

Sin lihi ¿shindi naha yia?
  Nabaní por nabaní:
Runi, ni ganashi runi,
  Raca ni guiní shi raca.

Without thee, who am I?
  A lifeless body.
My soul raving
  And ever raving.

¿ Pah lado guyubé,
  Pah lihi gulagu naha?
Que gapá lado chahá,
  Mejor bindushecá naha.

What course should I take
  If you should come to despise me?
I would have no course to follow:
  Better you kill me.

Que xandá cuexa xhihcá:
  Xhihcá unabes naroho;
Guidubi shiahná xené;
  Guenda guli mejor.

I will not wait for that day,
  For me so dreadful:
Which makes me tremble,
  Death even is preferable.*

---

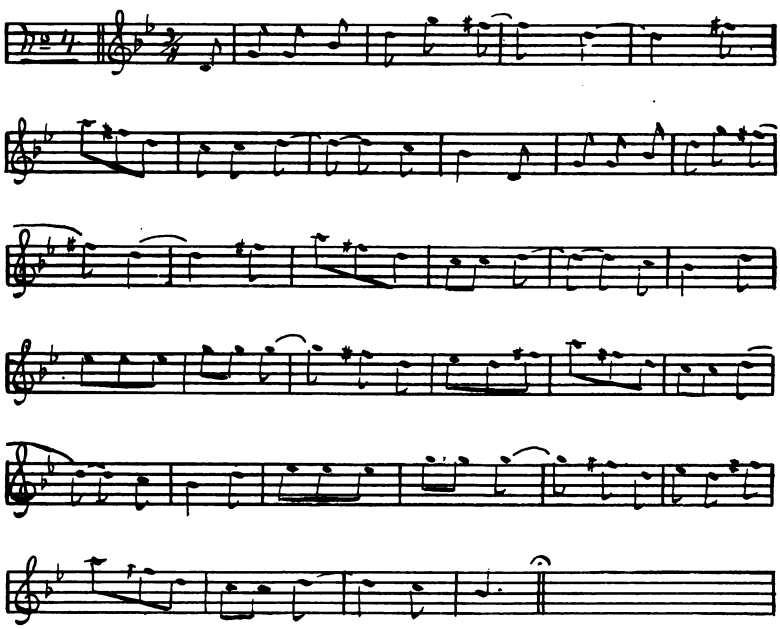
*Mi vida y tuya se han unido
  ¿ Adonde ire sin ti?
Si tú eres mi único bién
  En tí se cifra mi dicha.
Sin tí soy un desgraciado.
  Que fin tendré sin tí?
Mi vida contigo esta,
  Y sólo contigo estará.

Si llegues á despreciarme,
La vida perderé,
Muy bién losé
Angel mío, agel mío.

Sin tí ¿quién soy?
Cuerpo inerme,
Mi alma delirando
Y siempre delirando.

¡Que rumbo tomaré,
Si llegues á despreciarme?
No tengo adonde ir,
– – mejor me mataras.

No esperaré ese día;
Que para mi es hórrido;
Que me estremece,
Es preferible la muerte.



Petrona.

Petronita, Petronita,
¿Shí bine culagu naha?
Ngá que ribexa de lihi Petrona,
¿Shindi rácalu né naha?

Petronita, Petronita,
What have I done that you drive me out?
I did not expect this from you;
What have you against me?

Petronita, Petronita,
¿Shí vida cutidé lihi?
Ni quiñé, ni capá lihi, Petrona,
Rah lixhu rulagu naha.

Petronita, Petronita,
How have I harmed you?
I have not struck you, nor pounded you,
But you drive me from your house.

Petronita, Petronita,
Rah lixhu runumandar,
Tuh gacalaxhu xulagu, Petrona,
Rah lixhu stúbilu dueña.

Petronita, Petronita,
You command in your house;
You drive out whom you please
Queen, you are, of your house.

Petronita, Petronita,
Xiahá sin gacalaxhé
Guirá ni nahlu xune Petrona,
Para cadi guixhichilu.

Petronita, Petronita,
I leave without complaint,
I will obey you in all things,
So as not to trouble you.

Petronita, Petronita,
Jamasrú xulayu naha
Necá por lihi runa, Petrona
Sacu lihisí risacu.

Petronita, Petronita,
Nevermore shall you see me;
Although I weep for you Petrona
Think not that you only are of value.

Petronita, Petronita,
Xaxhelá stubi scá lihí;
Lihi nahlu que xanda, Petrona,
Rahcá guidú yanú ni.

Petronita, Petronita,
I'll find another as good:
Think I can't, do you Petrona?
Well, well, then—we'll see.*

*Petronita, Petronita,
¿Que he hecho que me estas es-[chando?
Eso no esperaba de ti, Petrona,
¿Que es lo que tienes conmigo?

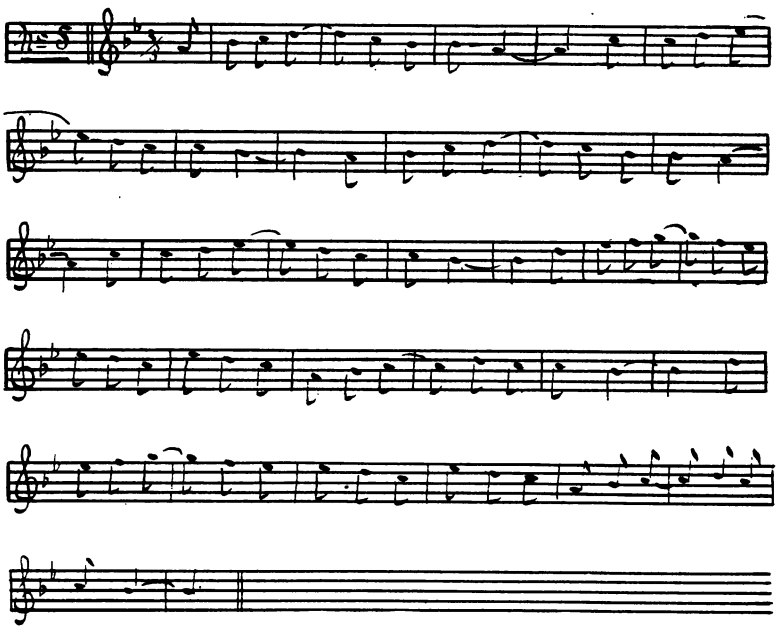
Petronita, Petronita,
¿Qué mal le estoy haciendo?
No te he pegado, ni puñeteado, Petrona,
De tu casa me estás echando.

Petronita, Petronita,
Tú en tu casa mandas,
Echarás á quién gustas
Reina de tu casa eres.

Petronita, Petronita,
Me retiraré sin querer,
Te obedeceré en todo,
Para no molestarte.

Petronita, Petronita,
Jamás me volveras á ver;
Anuque por ti lloro, Petrona,
No creas que sólo tu vales.

Petronita, Petronita,
Hallaré otra como tu,
Creeras tu que no, Petrona,
Para después lo veremos.



Antonia.

Desprecio rúnilu naha,
Para guiánalu stubú,
Que gandá guicahaní,
Necá naha nacàlaxhe.

Your disdain toward me
For deserting you:
I do not feel it,
Although I ought,

Guibah né guixhilayuh
  Bisenda guiropamí
Para ganashiehé lihi:
  No tubiluchatih lihi.

Heaven and earth
  Have sent us here,
That I may love you,
  And only that I may love you.

¿Shi modo rulagu naha?
  ¿Naha gulagu la?
¡Mejor nuticalu naha!
  Auta mulagalu naha.

Why do you disdain me?
  Do you disdain me?
Better destroy me!
  But do not disdain me.

¿Shindí ribexa sin lihi?
  Lihi guié guixhilayuh;
Lihi llave stid shialma
  Lihipeh misma spidá.

What hope without you?
  Rose of the world,
You are the key of my soul,
  And my very life.

Hora lihi que guinú
  Ni guixhelá shí gunè;
Ni ganá shingá racá;
  Laxha lu bih ribexá.

In your absence,
  I find naught to employ me.
I know not what transpires:
  I seem to live vacantly.

Mas stúdolu nuaha gloria
  ¿Tungá más feliz que naha?
Que xandá guixhelu stubi;
  Feliz tubilucha naha.

But at your side is my glory,
  Can one be more happy than I?
It is impossible;
  I, only, am happy.*

*Tu desden para conmigo
Por dejarte,
No lo siento,
Aunque lo deseara yo.

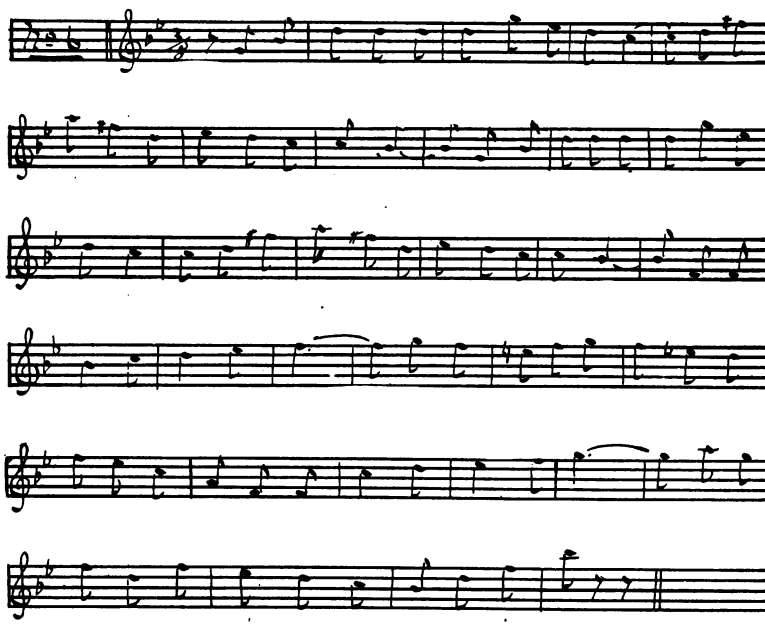
El cielo y la tierra
Nos han enviado acá
Para amarte yo
Y sólo para amarte.

¿Por qué me desdeñas?
¿Desdeñarme tú!
¡Mejor acaba conmigo!
Y no desdeñarme tú.

¿Qué espero sin ti?
Rosa del mundo;
Tu eres llave de mi alma
Y mi vida misma.

En tu ausencia
No hallo en qué ocuparme;
No sé que me pasa;
Se me figura que en el aire vivo.

Mas á tu lado, es mi gloria
¿Habra otro mas feliz que yo?
Imposible es que haya;
Felíz único yo.



Mi Angel.

Badohuini ni naxhiehé
Sladolu racalaxhe cuexá
Né para lihitih guibané
Ne para lihitih guibané.

Beautiful angel, whom my soul adores,
I desire to live at thy side,
And only to exist for thee,
And only to exist for thee.

Lalu runchamulu suamia
Rinchecu shuuu
Rinchalu gule theala
Rusabinandalu guica yunda.

Thou adornest my grieved soul,
Dissipatest my cruel torments
Strewing my path with flowers,
Calming my suffering.

Bonosegur sueau, angel stine
Bon, felix tun nanuhu lin
Triste hombre ni cacanalaun por lin
Triste hombre ni calluna por lin.

Follow my angel, thy happy path,
Causing joy to him that loves thee well,
To the wretch who sighs for thee,
To the wretch who weeps for thee.

De alegria calluna por lin
Dueño stu sorazonu
Ne alegria siempre xanoshlu
Corazonuum stu.

With joy weeping for thee lives
The owner of thy faithful heart
With joy loving will follow thee
Thy loving tender and faithful heart.

Opala fianda fianda fiunadiagalu
Gloria ni rinesentir
Nabe lin ne diana scaru
Guenda naxaca sianhedoo.

Ah could I but sing to thee
The pleasant emotions I feel
Could I but tell thee, in sonorous lines,
The great joy my bosom holds

Xhunco, má xiahá ndi
Bidóh gulé para naha
Biani de ahua stiné
Gloria stiné.

Withdraw from me thy sweet charms,
Oh nymph, indeed, born for me,
Cloud of light, whom my soul adores,
Eternal mansion of my hope.*

---

*Angel bello, que mi alma adora,
A tu lado quiero vivir,
Y sólo para tí existir,
Y sólo para tí existir.

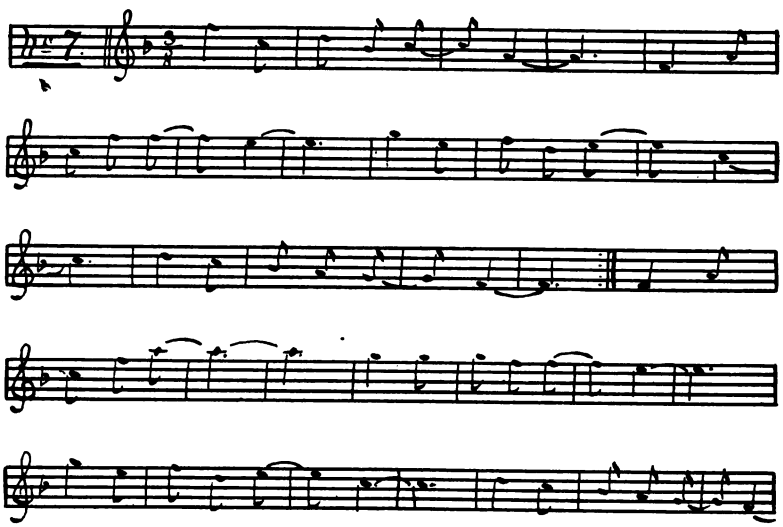
Tu adornas mi alma adolorida;
Disipas mis crueles tormentos:
Regando de flores mi senda;
Anyentando el duro sufrir.

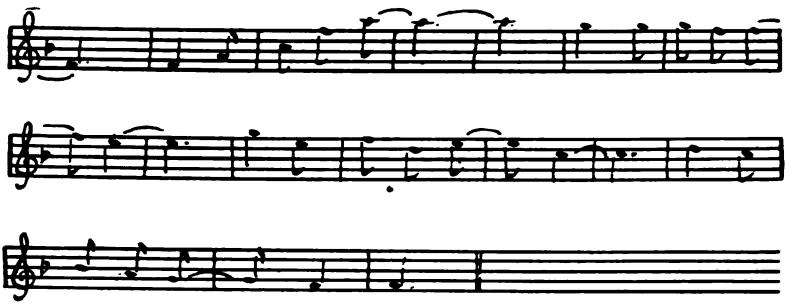
Sigue, ángel mio, tu senda de dicha
Haciendo felíz á quien bién te ama;
Al triste ser que por tí suspira·
Al triste ser que por tí llorando.

De alegrías te vive llorando
El dueño de tu fièl corazon,
Con alegrías te seguirá amando.
Su fièl, tierno y dulce corazon.

¡Ojala! pudièse yo cantarte
Las gratas emociones que siento;
Repetirte en versos sonoros
La gran dicha que encierra me pecho.

Me retiro mis dulces encantos,
Ninfa que, para mi bien nacida,
Ráfaga de luz que mi alma adora,
Eterna mansión de mi esperanza.





Antonia.

¡Antonio ingrato!
¿Shí biní lihi
Bisanú naha
Sin ti motivo?

Ingrate! Antonio!
What have I done to you,
That you should leave me
Without reason?

Xehlu sin gastí
¿Shingá callácahi?
Nuahá por lihi
Gastí callaca.

You avoid me without cause,
What ails you?
On my part
Nothing.

Shamoar napú
Stidlu napá
Felíz guirópanú
Bigueta xhona.

When you have my love,
And I have thine,
Happy are we;
Return, then.

Cadi guindahu
Rúná por lihi
Pah que guedú
Xate sin lihi.

Delay not!
For you I sigh;
And if you come not,
For you I'll die.

Shiahuá callagui
Por amor stidlu
Lihi spidoáh
Lihi spidá.

My soul burns
For thy sweet love;
Yes—angel mine;
Yes—my life.

Xhona gudáh,
Cabexá lihi,
Lihitih ruchan,
Laxhèdoáhrí.

Come, angel mine,
For you I am waiting.
Only you are fitted
To my faithful heart.

---

*Ingrato Antonio
¿Que te ne hecho?
Que me dejas
Sin motivo alguno.

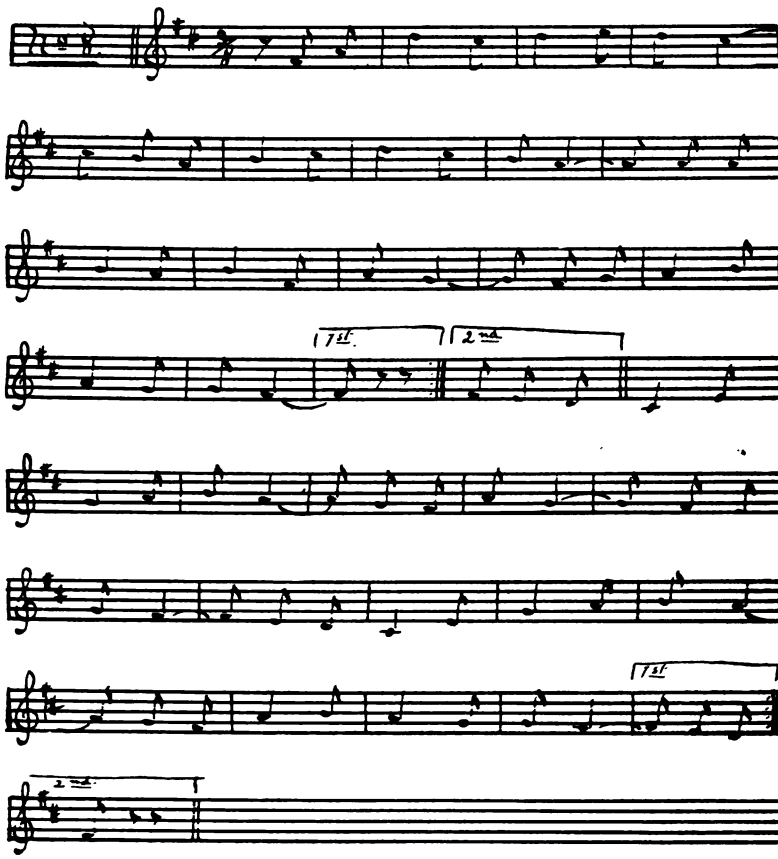
Te fuiste sin motívo
¿Que te esta pasando?
Por mi parte
Nada nos pasa.

Mi amor tu tienes,
Y el tuyo lo tengo;
Felìces somos,
Regrésate, luégo.

No te tardes
Por tí suspiro;
Y si no vienes,
Morire por tí.

Mi alma ardiendo
Por tu dulce amor
Sí, angel mío,
Si, vida mia.

Ven, ángel mío,
Te estoy esperando,
Sólo tú llenas
Mi fiel corazón.



Morena.

Badohxhapa shunashi guíe,
  Stádolu naha felíz;
Necá que ganá gondá;
  Pero por lihi callondá.

Most beautiful maiden,
  At thy side I am happy;
It is not my forte to sing,
  But, for thee, I will sing.

Sládotilu xabané
  Lihitih vida stiné
Sin lihi xanitèluáh
  Vidarí stidlu quidubi.

Only at thy side will I live,
Angel of my affections;
Without thee I will perish,
Beautiful mistress of my life.

Desde chihgucabíah lihi,
Amor stíu cuxaqui naha,
Ni ti momento de gusto;
Ahuari siempre caguih,

From the day that I knew thee,
I burned with sublime love for thee;
Not a moment calmed,
My soul always burning.

Dixha scarú que gapá:
Para nandá nabé lihi,
Pah amor napá lihi,
Badohxhapa spidáhuine.

I possess no adequate phrases,
For expressing to thee,
The eloquent love which I feel,
Beautiful angel.

Ni ti rato ñacàlaxhe
Naxha rah nuhulu xhinico,
Porque lihi guié stiné
Guié gundaní lachèdoáh.

Not a moment do I desire
To depart from thy side;
Because thou are the hope
Of my life, darling.

Lihi rudíu vida naha;
Sin lihi que xabané;
Squendá nabané nga lihi;
Dudará que xandá gápalu.

From thee I receive life;
Without thee I cannot live;
Thou art the life of life to me;
Do not doubt it.*

*Hermosisima joven,
A tu lado soy felíz;
No es mi destino cantar;
Pero por tí cantaré.

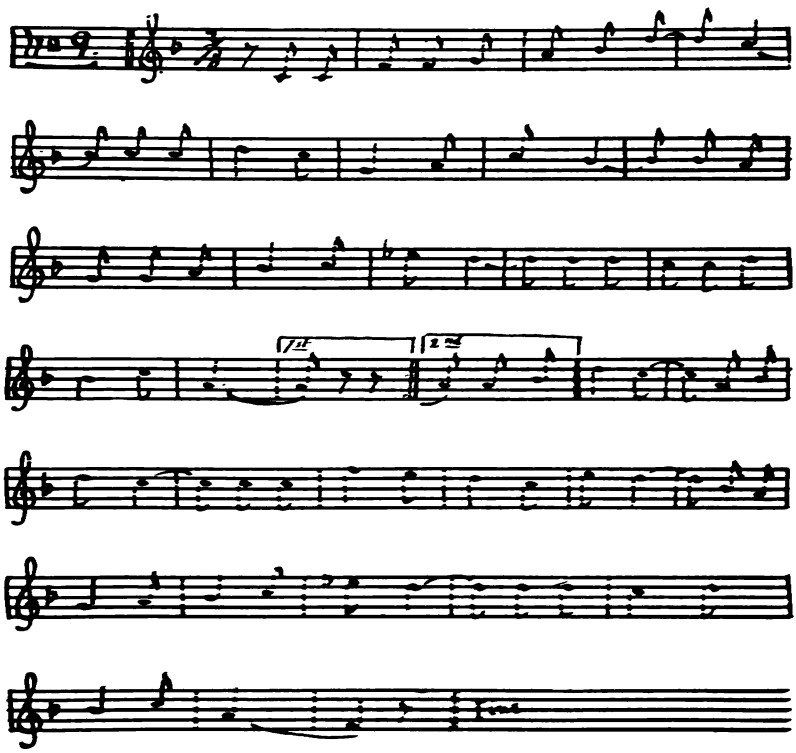
Sólo á tu lado viveré,
Angel de mis amores;
Sin tí pereceré,
Hermosa dueña de mi vida.

Desde el día que te conocí,
Yo abrasado de tu sublime amor;
Ni un momento sosegado;
Mi alma siempre ardiendo.

Melodiosas frases no poseo,
Para expresarte
El elocuente amor que te profeso,
Angel bello.

Ni un momento quisiera
Separarme de tu lado,
Porque eres la esperanza,
De mi corazon, nacìda.

De tí recìbo la vida;
Sin tí no viviria:
Tu eres mi mismísima vida,
No has de dudarlo tú.



Julianita.

Bieté guixhilayuh sin dicha
  Gastí alivio para naha;
Rondá para chuahá alegre,
  Lagalá rínaha mas triste.

Unhappy came I into the world,
  There is no happiness for me;
I sing to rejoice myself,
  But it saddens me more.

Tipah laxhedoáh de yúhba,
  Gulé para sufrimiento
Gabaté guicahá bih
  Guirá lado lacá yúhba.

Lacerate my heart,
  Born to suffer;
For me there is no alleviation,
  Sorrows, and more sorrows.

Rah núhutilu, badohx hapa,
  Guidubi amor stiné nuhu
Gabatirú gandá chuhu;
  Porque tubisi amor nuhu.

Only at thy side, my angel,
  I pour forth my sweet love,
And only at thy side,
  Elsewhere I cannot.

¡Ojala! ñacu scá naha,
  Tubisi laxhìdóh ñápamí,
Nixami tubisi nexa:
  Nechenú tubisi yoho.

Ah! wert thou as I am,
  Our hearts united,
We would journey together,
  And together delight ourselves.

Lihi gulú para naha
  ¿Shi modo gusianá lihi yiá?
Ndani shialmacá ribáxalu
  Rixhí, huashini nuhulu.

Thou wast born for me;
How can I leave thee?
By day and by night thou dwellest
In my sad soul.

Pah lihi rulagu naha,
Xami triste fin stiné:
Rah bah stiné cheh gunú;
Porque sin lihi xaté.

If thou shouldst abandon me,
Thou wouldst learn my tragic end,
Thou wouldst weep o'er my tomb,
Because without thee, I'd die.*

---

*Desgraciado vine al mundo.
Para mi no hay dicha;
Canto para alegrarme:
Y me entristezco más.

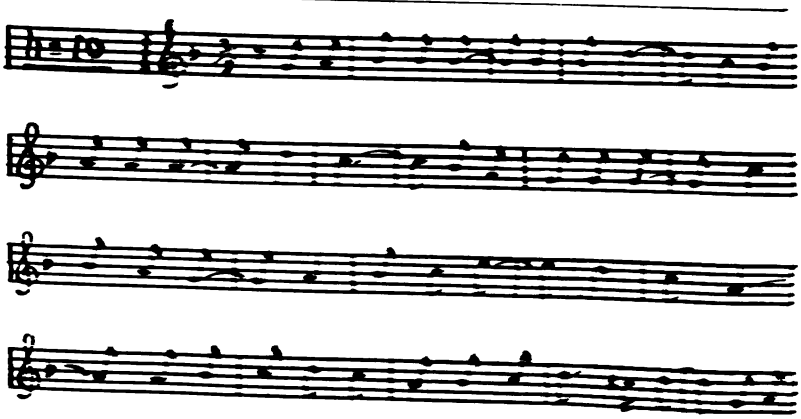
Despedazad mi corazón,
Nací para sufrir,
No hay para mi un alivio
Pesares, y mas pesares.

Sólo á tu lado, ángel mío,
Derramo mi dulce amor,
Y sólo á tu lado hago,
En otra parte no puedo.

¡Ojalá! fueses como yo,
Nuestras corazones unidos,
Caminaríamos juntos los dos,
Y nos divertíamos los dos.

Tu naciste para mí,
¿Como había de dejarte?
De dia y noche vives
En mi alma adolorida.

Si tú me abandones,
Ya sabrás mi tragico fin,
Llorarás sobre mi tumba,
Porque sin ti moriré.



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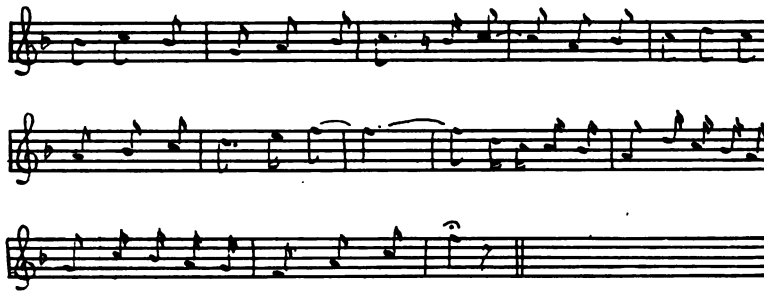


Luisa.

Niné rondá gastí cahua
  Chuhu ndani laxhedoah
¿Shi modo ndi gapá calma,
  Tuh naxhihí naha guti?

Notwithstanding my songs,
  My griefs are not mitigated;
How could they be mitigated,
  If my most beautiful angel die?

Napá razón gunàshata
  Que xandá gapa stí amor;
Tan naroho, tan nanashi:
Casi ni gupá primero.

Greatest reason have I for weeping,
  For other love I will never have,
So sweet, so sublime,
  As my first love.

Nagaci que guixhelá
  Shí tindí xandá guné
Rixilúa galahá guté,
  Por gutí tuh naxhiehé.

In these moments I cannot decide
  What to do;
Half-dead am I,
  Think of it, my faithful love lies dead.

Napá ti yuhba naroho
  Que xandá gacaexplicar
Pah ñacaexplicarnilá,
  Queto rusábani naha.

I feel acutest grief,
Inexplicable,
Could you explain it,
I should die.

Gastí alivio cuexa naha,
Alivio stiné guyaqui;
Ngá que xandá guedá nunca
En vano gabé; cuexa.

There is no consolation for me,
My consolation has perished;
I will not expect it,
'Tis vain to expect it.

Mejor guyubé stí nexa;
Porque nexacá má xéh;
Que xandá chuhu stubi;
Necá ñacalaxhe ñuhu.

'Tis better to seek another angel,
Since this one has flown,
And ne'er will return,
Though I wish that she might.*

---

*No obstante mis cantores,
Ni se mitigan mis dolores;
¿Cómo se me habían de mitigar,
Si mi ángel bello se me murio?

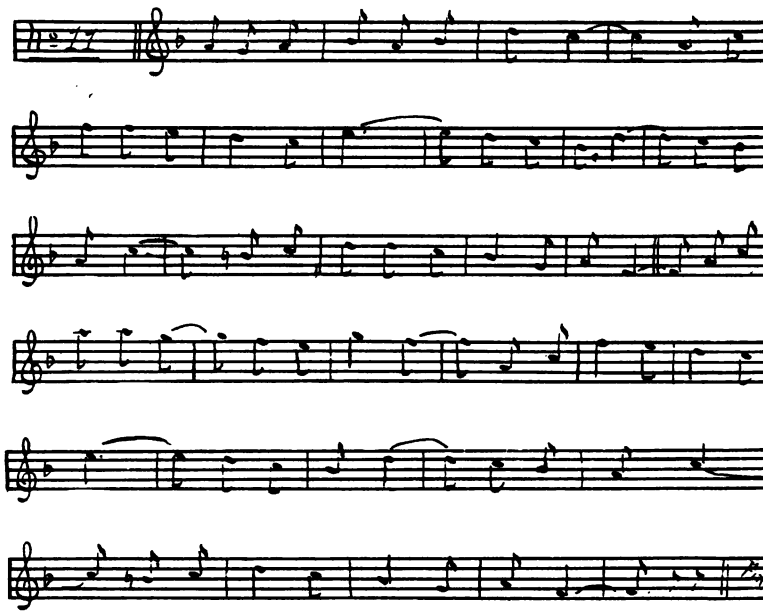
Muchisima razon tengo en llorar
Otro amor jamás tendré:
Tan dulce, tan sublime
Como mi amor primero.

En estos momentos no hallo
----Que hacer
Medio muerto estoy,
Figurate, cadáver mi fiel amado.

Siento un agudisimo dolor,
Inexplicable,
Si lo llegase a explicar,
Muerto me tendriás.

Lenitivo para mi no existe,
Mi lenitivo ha perecido;
No lo esperaré;
Eu vano esperarlo.

Preferible es buscar otro ángel,
Que ese ángel ya voló;
Y ya no volverá;
Aunque lo quisiese yo.



Marina.

Níña, nanú de que naha
  Rate rilushé por lihi:
Lihipeh ruyubé yanna
  Buena ocasion ridi bixhina.

Dear girl, thou knowest,
  That for thee I drink the air,
In search of thee, I wander,
  'Tis a delight to have found thee.

Xandá gunadiágulu naha,
  Rinabá lihi por Dios:
Callaté por amor stidlu
  Ni descanso ti momento.

Listen to me,
  For God's sake! I beg;
I am dying for thy love,
  And ceaselessly suffer.

Biaha tuh nanhixhí lihi
  Lu shiuhba gundisá lah;
Nunca gunidespreciarlu
  Tuh xhandi ruyubí lihi.

Pity him who loves thee,
  Console him in his grief,
Ne'er show disdain
  For him who loves thee truly.

Guixhilayuh gasti dixha
  Ñunèpintar amor stidlu;
Ni cuexaqui scorazoán:
  Ni que gusana silaxhe.

There are not, in the world, words adequate
  To paint the love for thee
Which inflames my heart,
  Which permits me no rest.

Naxhiehe lihi sin fin:
  Guiechachí para spidá,
Unico amor shiahuá
  Amor de guirá amor.

Great is my love for you,
  Refulgent star!
Balm of my soul!
  Love of my loves!

Alegría né lihi nuhu;
  Tristeza nuhu né naha;
Vida né lihi nuhu:
  La muerte nuhu né naha.

Joy lives with thee,
  Sadness with me;
With thee, life,
  With me, death.*

---

*Niña sabes
  Que por ti los aires bebo,
En busca tuya ando
  Es una gloria el haberle hallado.

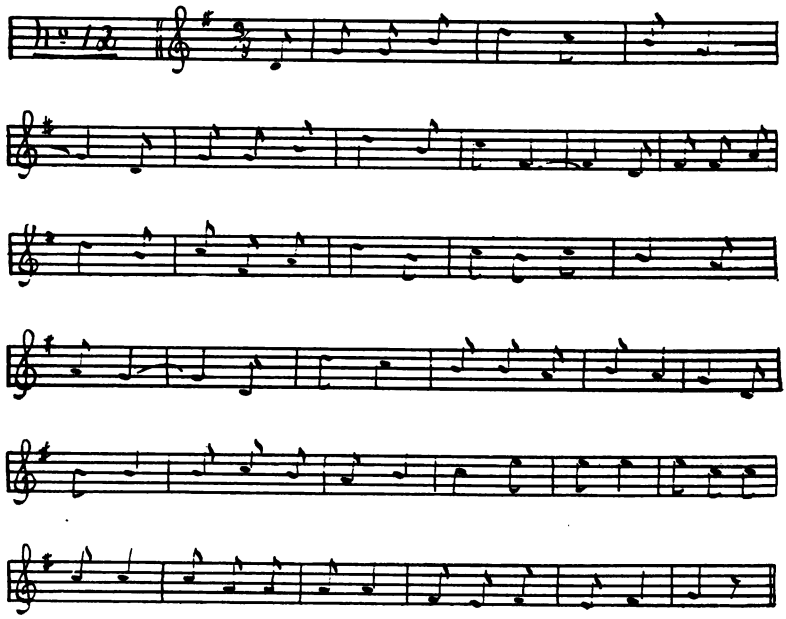
Escúchame
  Te lo suplico por Dios,
Muriendo yo por tu amor,
  Sufriendo sin cesar.

Compadécete de quién te ama,
  Consuélale en sus pesares;
No desdeñarlo jamás,
  Á quién deveras te ama.

No hay en el mundo expresivas frases
  Para pintarte tu amor,
Que abrasa mi corazón;
  Que ni descansar me deja.

Es mucho lo que te amo;
  Estrella refulgente,
Alivio de mi alma,
  Amor de mis amores.

La alegría contigo vive;
  Y conmigo la tristeza;
Contiga la vida;
  Y conmigo la muerte.



Aurelia.

Mejor que ñacabiáh lihi
  Que huallandá silaxhe
Lixhiguibah hualluahá
  Por amor ni napá llhi.

'Twere better not to know thee!
  I have not rested a moment,
I have lived in a prison,
  For the love which I have for thee.

Gurutí hualluni naha
  Quirá ni yanna calluni
Amor stidlu, amor stidlu;
  Bidubi spiané xené.

No one has e'er done to me
  What now is being done:
Thy love! thy love!
  I am deprived of judgment.

Nabané de puro yúhba
  Por lihi siempre por lihi;
¿Shindìrú xandá guné,
  Pah cadi guné por lihi?

I tread a rough path,
For thee—ever for thee:
What can be done,
That I would not do for thee?

Pah guenda ronda que ñuhu,
Nirá enamorado ñate;
Guenda ronda rucuexá
Algo shiuhba tuh callati.

If song did not exist
All lovers would perish;
Singing softens
The grief of the sufferers.

Esperanza stiné lihi
¿Tungú guninegarui?
¿Naha lá? que xandá;
Halasha lihi gandá.

Thou art my hope!
Who can deny it?
Do I deny it? I could not—
Much less canst thou.

Gurutìrú xandá
Gunicalmar chashiúhba
Lihi tubilucha lihi
Sin lihi né guenda guti.

No one could calm
My cruel sufferings;
Only thou, and thou - - - -
Without thee, I prefer to die.*

---

*Valdría mas no conocerte,
No he descansado un momento,
En una prisión he vivido,
Por el amor que yo tengo.

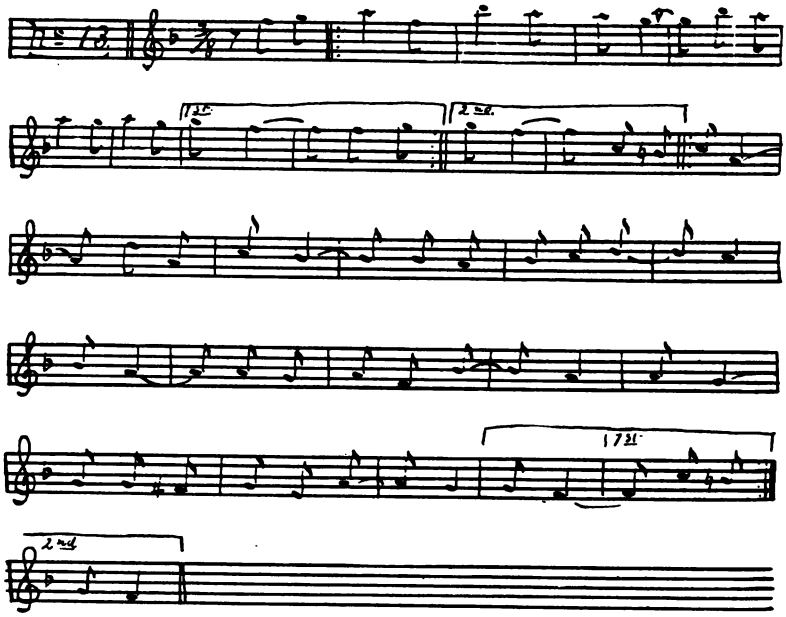
Nadie me ha hecho
Lo que ahora me esta haciendo
Tu amor, tu amor;
Se llevo mi juicio entero.

Cruzo una senda escabrosa
Por tí y siempre por ti;
¿Que podría hacer,
Que por tí no lo hariá;

Si el cantar no existiese,
Todos los enamorados perecieran,
El cantar suaviza
Los dolores de los que sufren.

Tú eres esperanza mía
¿Quien lo puede negar?
¿Negarlo yo? no podré;
Y mucho menos negarlo tu.

Nadie podrá calmar
Mis crueles sufrimientos;
Sólo tú y tú
Sin tí prefiero morir.



Paco.

Cadi gacu naguih
  Casi naha né lihi;
Triste guenda naguih;
  Lacá lah rutí amor.

You are not jealous,
  As I am of you:
Sad 'tis to be jealous:
  Jealousies quench love.

Né laní gastí gusto
  Guidubi vida yúhba
Ni ti momento alivio;
  Guenda naguih ti lado.

With jealousies there is no pleasure;
  Life is a martyrdom,
With not an instant of joy;
  'Tis well to discard suspicions.

Guruti riuhu bién,
  Pah gaca naguíh;
Guenda naguíh veneno
  Stid guirá corazón.

No one takes pleasure
If he is jealous;
Jealousies are a poison
Of all hearts.

Tu racalaxhi chuhu
Né ti vida felíz;
Gapá guenda naguih
Casí de ti serpiente.

Who desires to live
A happy life,
Avoids jealousies
As he would a serpent.

Gastí felicidad
Ne biní naguíhshata;
Porque guenda naguíh
Biní mejor rundushe.

There is no joy
With the jealous;
Because jealousies
Disconcert all.

Bién racalaxhé chuhucanú
Necá vida nachucu
Sacá xaça naxiula
Né xácanú felíz.

I wish we may live happy
Though life is short;
Thus 'twill be prolonged
And will give satisfaction.*

---

*No seas celoso
Como yo contigo;
Triste es ser celoso
Los celos apagan los amores.

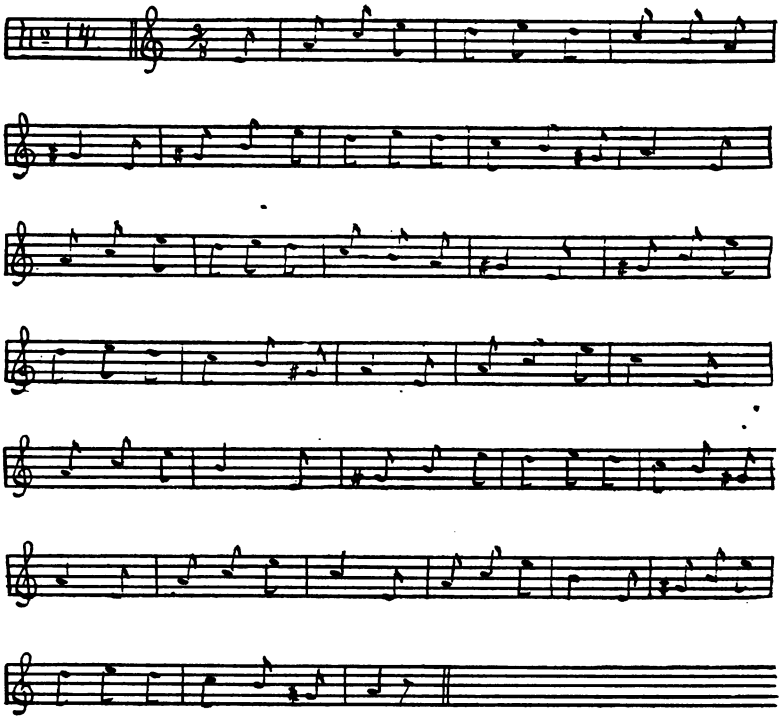
Con los celos no se goza;
La vida es un martirio,
Ni un momento se goza;
Conviene despreciar los celos.

Nadie goza
Si es celoso;
Los celos son veneno
De todos los corazones.

Qüien desea vivir
Con una vida felíz;
Huya de los celos
Como de una serpiente.

No hay felicidad,
Con los celosos;
Porque los celos
Á todos descomponen.

Felices deseo que vivamos;
Aunque la vida es corta;
Así se prolongará
Y felices nos hará.



Pablo.

¿Shí biné lihi xehlu?
Bixabé naha yanna,
Naná que guxabé
Lihi gastilicá.

What have I done to you that you avoid me?
Orphan am I, today,
I know that I have done nothing,
Absolutely nothing.

Rúna de sentimiento
Ruyá desgraciarí
Chuhu tuh guni mal
De ti biní nayìa nuhu.

I weep from emotion
In contemplating this misfortune;
Some one must be working ill
To a virtuous person.

Que ganá shingá raca
  Quixhilayuh cashiñe:
Gudíh stid tubi stubi,
  Sin ganá shí calluni.

Sadly I look on the world,
  Going to ruin;
It gives not to each one its due,
  Nor knows what it does.

Pah yaná shingá runi
  Cada tubi nudíh;
Ni runitocar lah:
  Ti gloria ó sufrimiento.

If but it recognized its evil work!
  If 'twould give to each
His due,
  To one reward, to another punishment.

Naha nicahá gloria
  Naha ti recompensa
Naha ti guiebichita
  Nahatih, nahatih.

To me it would give reward,
  A recompense,
A wreath,
  To me and to me alone.

Tuh ñuninegaruí
  ¿Ti gunaha naxaca,
Ti gunaha risaca,
  Ti gunaha stiduí?

Who can refuse,
  To a good woman,
To a virtuous woman,
  What she deserves?*

---

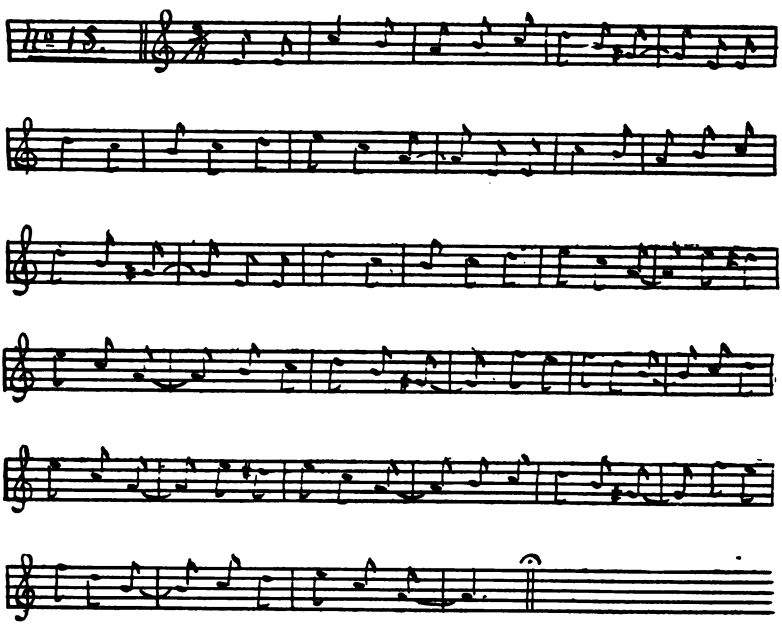
*¿Que te hice que te fuiste?
  Huerfana soy ahora,
Sé que nada he hecho
  Absolutamente nada.
Lloro de sentimiento
  Contemplando esta desgracia,
Haya quien perjudique
  Á una persona honrada,

Asombrada veo al mundo
  Que se ve á pique;
No dar á cada uno lo que es tuyo,
  Ni sabe lo que hace.

Si conociese su mala obra,
  Diese á cada uno
Lo suyo
  Á quien premio, a quien castigo.

Á mí me tocaba un premio,
  Una recompensa,
Una guirlanda,
  Á mí y sólo á mí.

Quién pudiese negar
  Á una mujer buena,
Á una mujer honrada,
  Lo que bién merece?



Placido.

Novio stiné guti
  Túh ñábiní naha:
¿Shí fin gapá yanna?
  Lahpehbé ngá guti.

My lover is dead!
  Who would have told me!
What end have I left in life?
  My angel has flown,

¡Jah suerte chaparra!
¿Shingá bini naha?
¿Shí nuxabé lihi,
Gacadesquitarlu?
Oh wretched fate!
What have you done to me?
What have I done
To deserve such punishment?
Gastí huallumé
Para gaca tanto;
Que xandá quishé
Ni que guxabé.
I have done nothing
To deserve so great punishment;
I ought not to suffer
For what I've not done.
Quishe cada tubi
Ni bini rarí;
Tubisí que quishe
Obra stid guira.
Each one in the world
Pays for what he has done;
'Tis not just that one pay
For what others have done.
Pah tubisí ñaca
Ni naha gucá
Cada tubi ñati
Ni tuh nibaní.
If to one alone should happen
What now happens to me,
He would die under it;
No one would remain in the world.
Mas quira vididi
Guixhilayuh;
Gastí sin que tidi
Casi ni xêhpapa.
But everything passes
In the world;
Nothing endures,
All passes, flying.*

*Murió mi novio
Quién me lo hubiera dicho:
¿Qué fin tendré en el mundo?
Mi ángel ya voló.

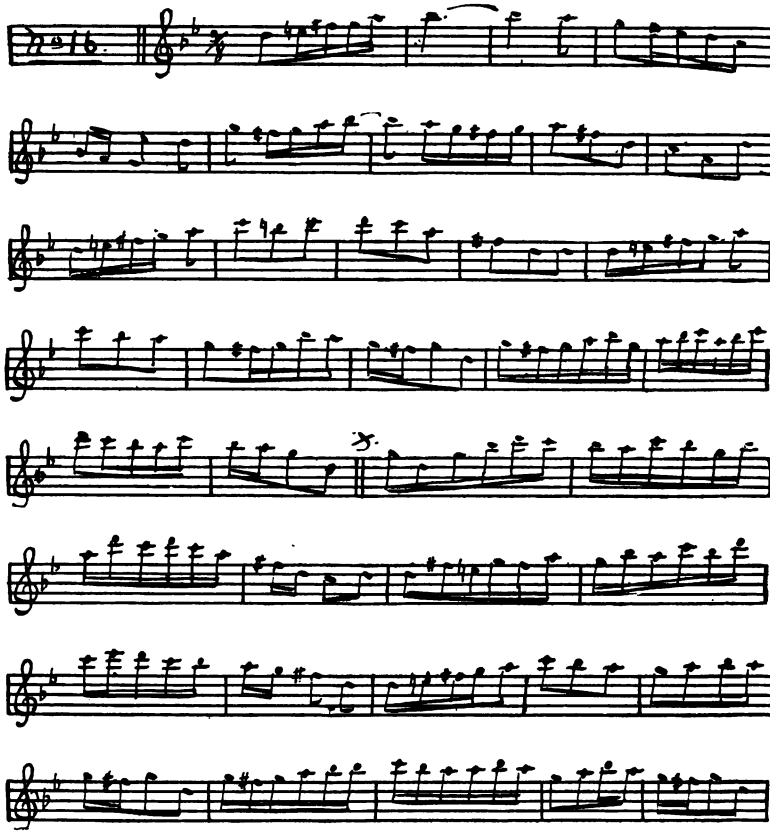
¡Oh, suerte chaparra!
¡Qué me has hecho?
¿Que te he hecho,
Para castigarme así?

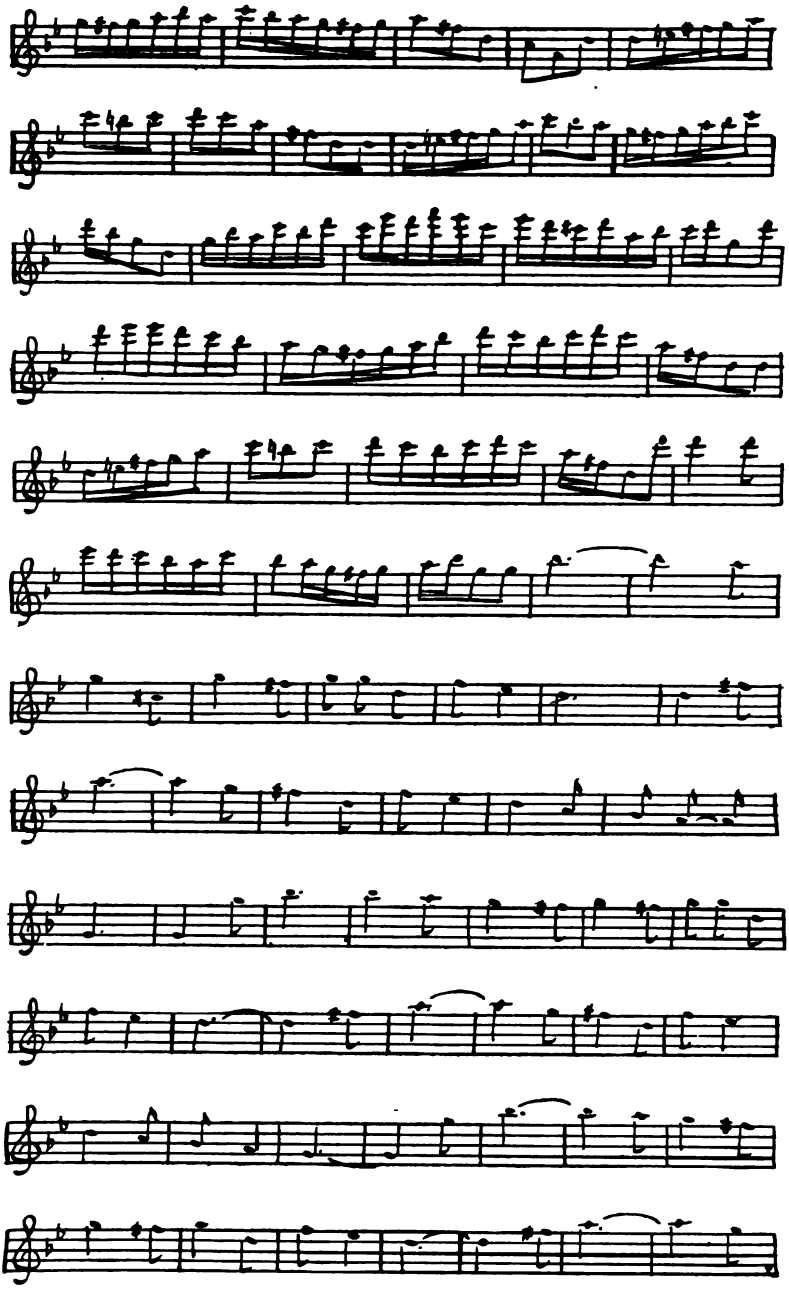
Nada he hecho
Para merecer tantos castigos;
No he de pagar
Lo que no he hecho.

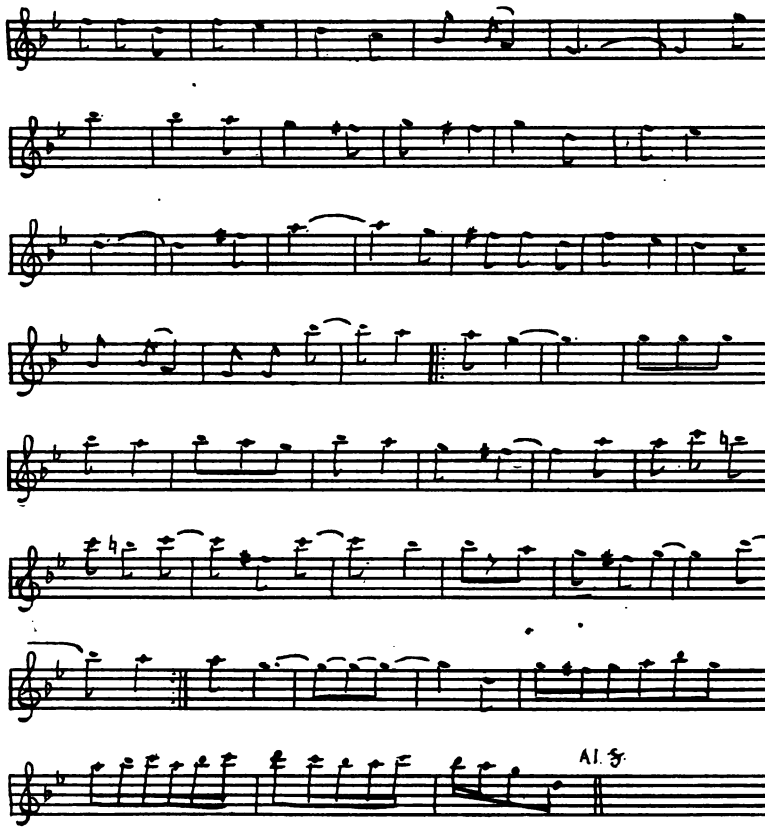
Cada uno en el mundo
Pague lo que haya hecho;
No es justo que uno pague
Lo que otros hayan hecho.

Si á uno solo le pasase
Lo que ahora á mí me pasa
Muérese en al acto,
Nadie en el mundo existiría.

Mas todo pasa
En el mundo;
Ninguna cosa dura,
Y todo pasa volando.







Zandunga.

Zandunga, por lihi calluna, mama por Dios:
¿Paráha nabéxalu, cielos de amor?
Lihipeh quendayubé, mama por Dios;
Amor stibu calluti naha, cielos de amor.

Zandunga, weeping for thee, *mama por Dios*:
Where dost thou live, heavens of love?
In seeking thee, I wander, *mama por Dios*,
Thy love is killing me, heavens of love.

¡Ay, Zandunga!
¡Que Zandunga rutí, mama por Dios!
Zandunga que gutú naha,
Prenda de mi corazón.

Aye! Zandunga!
Zandunga who kills, *mama por Dios,*
Zandunga do not kill me,
Joy of my heart.

Zandunga pah lado chaha, mama por Dios;
Pah que nan chuaha rah niehulu, cielos de amor
Gulé para lihi, mama por Dios:
Laxhèdoáh rabini naha, cielos de amor.

Zandunga, what end shall I pursue, *mama por Dios,*
If you despise me, heavens of love?
I was born for thee, *mama por Dios,*
My heart tells me so, heavens of love.

¡Ay Zandunga!
Que Zandunga rucibaní, mama por Dios:
Zandunga naha bicibani,
Ángel de mi corazón.

Aye, Zandunga!
Zandunga, who gives life, *mama por Dios,*
Zandunga give me life,
Angel of my heart.

Zandunga mientras nabané, mama por Dios:
Rah lixhu gondá siempre, cielos de amor:
Lixhu ngá gacá lixhé, mama por Dios:
Spidá gaca spidalu, cielos de amor.

Zandunga, while I live, *mama por Dios,*
I will sing in thy house, heavens of love;
Thy home will be mine, *mama por Dios,*
My life will be thine, heavens of love.

¡Ay Zandunga!
Que Zandunga, amor sublime, mama por Dios,
Zandunga, por lihi gaté,
Huerita de mi corazón.

Aye, Zandunga!
Zandunga, love sublime, *mama por Dios;*
Zandunga, for thee will I die,
Mistress of my heart.*

*Zandunga por tí llorando, mama por Dios,
¿Dónde vives, cielos de amor?
En busca tuya ando, mama por Dios;
Tu amor me esta matando, cielos de amor.

¡Ay Zanduuga!
¡Zandunga que mata, mama por Dios!
Zandunga, no me matas,
Prenda de mi corazón.

Zandunga, qué fin tendré, mamá por Dios,
Si tú me despricies, cielos de amor:
Naci para ti, mama por Dios:
Me lo dice el corazon, cielos de amor.

¡Ay Zandunga!
¡Zandunga, que da vida, mama por Dios!
Zandunga damela á mí,
Ángel de mi corazón.

Zandunga mientras yo vivo, mama por Dios:
En tu casa cantaré, cielos de amor:
Tu casa será la mía, mamá por Dios:
Mi vida la tuya, cielos de amor.

¡Ay Zandunga!
¡Zandunga, amor sublime, mama por Dios!
Zandunga por ti moriré,
Huerita de mi corazón.

The Zapotec towns from San Geronimo to Tuxtla Gutierrez present much similarity. San Geronimo itself lies a little back from the Tehuantepec Railroad station of the same name; it spreads over a considerable area, which is swept clean and bare by strong, hot winds. The houses are rectangular, composed of poles daubed with mud and whitewashed, and roofed with high, steeply-pitched roofs. Pottery is there made from a blackish-gray clay: the material is broken up by mallets, mixed and shaped by hand into astonishingly large olla-like and plate-like forms. Single ollas are often lashed to carts and used, apparently, for hauling water.—— The Zapotecs are expanding and crowding on the other native populations far down toward Tonala and other parts of Chiapas. Juchitan is a veritable hive from which swarming is constant. Union Hidalgo is a Juchitec colony. Ixhuatan was

a "made town," governmentally devised, for the purpose of drawing the Juaves of San Francisco Ixhuatan from their lagoon and fishing, to make of them staid agriculturists. The experiment failed and Zapotecs have crowded into the village until but four or five Juave families remain. The Zapotecs through this region call the Juaves "Juapes"—a name which these resent.—— The Juchitecos whom we met are large, strong fellows: many of them, if not all, still wear the ancient breech-clout of red cloth underneath their usual clothing; even boys of twelve wear this under the little shirts, which are their only other garment.—— A favorite food, not only among these Zapotecs but also among the Chiapas tribes, is *posole*. This, hereabouts, is a mass of wet-ground maize mixed with *panela* (brown sugar). It is extremely condensed nourishment. Among Tzendals and Chols it has no sugar mixed with it, is white, and is kept moist by wrapping in banana leaves. Here it is dry, and of a brown or yellowish color from the admixture of sugar.—— Characteristic of this region are *tortillas del horno* (uā-nā sū-kí) or baked tortillas. *Tortillas* about the size of a fruit plate are shaped in the usual way. An *olla* is sunk in the ground until the rim is just even with the surface: it is covered with a *comal* (flat, round griddle) or another *olla*: a good fire of coals is made in it. The *tortillas* are then placed in, stuck about the inside of the *olla*, and left to bake. When taken out they are crisp and, in the baking, have assumed the form of a saucer, by the turning up of the border.—— At Ixhuatan we found some curious toys of crude pottery, which are made at Juchitan and sold as presents to be given at New Year. The forms include saucers, bowls, etc., and quaint figures. Among these, representations of women with babies are ethnoogically interesting as showing the way in which children are carried astride the hips and that two nursing babies may be carried at the same time—weaning being delayed. (Figs. 30, 31.)

The Zoques.

The relation of the Zoque language to the Mixe has been well established and the two tribes are usually grouped into a Zoque-Mixe family. The student who has best studied language and people on the spot is Dr. Berendt, who spent some time at Tuxtla Gutierrez. Orozco y Berra says the *Zoque*, *Zoc*, *Soque*, language is spoken in Tabasco, Chiapas and Oaxaca. We visited this people only at Tuxtla Gutierrez, capital city of Chiapas. At that town, the Indian part of the

population is all of this speech, but shows a considerable admixture of Spanish blood.

The physical type does not appear to be well defined. In men the color is rather light: the eyes are rarely oblique and are widely spaced; the bridge of the nose, in youth straight or even concave, becomes notably aquiline with age; the upper lip frequently protrudes beyond the lower; the lower part of the face is, often, broad; an *apparent* ærocephaly is not uncommon. Women are, usually, asymmetrical, one shoulder being much higher than the other.——The disease called *pinto*, or *tiña*, is common; blue or purple appears most frequently but it is often associated with white.——Babies are carried in a strip of cloth, tied over one shoulder. The child is slung in this in front of the mother, with one foot before and the other behind the mother's body. It is *said* that the practice is to carry the babe on the back, but we saw nothing of it. We are inclined to attribute the notable asymmetry already mentioned to this awkward mode of carrying children.——The Indian houses are far more characteristic than would be expected in a city, where so many *mestizos* live. Several structures are usually grouped together in one enclosure. (Supl. Pl. liii, liv.) The largest usually backs upon the street and stands at the corner of the yard. It is substantially built, with thick walls, and tiled roof. The walls are plastered externally and smoothly finished with mud internally. The exterior of the wall may be divided, by the timbering, into round-hollowed panels; the plastering may be tinted or white, and upon a white foundation color streaks may be decoratively daubed. The base is often banked up with a slope of mud or stones. A small cross usually rises from the middle of the roof ridge. The front roof often projects over a porch, which is walled up at the sides and open in front. A screen of canes may partly enclose the front. This house corresponds to the *teopantzintli* (god-house) of the Tlaxcalans and Aztecs. The Zoque cook-house (=Aztec *tezcalli*) is less elaborate; the walls are of daubed poles, the roof of thatch; the door of canes, set and tied transversely, rolls up. The granary (=Aztec *cencalli*) is built on supporting stakes and is sheltered by a doubly-sloping thatch which extends beyond it and is supported by independent poles and cross-sticks.——In the cook-house, on the floor near the rear, a small oven is constructed; it is no more than fifty centimetres long and its height and breadth are less; it is oval or elliptical, and looks like a huge limpet or an armadillo shell attached to the floor. A pottery plate covers its opening. A

curious bread is baked in this oven. It is made of corn, beans and shrimps; the mixture is shaped into a *tortilla*, which is then laid upon a large leaf; these are then rolled up and the whole is baked; the leaf imparts a sort of aromatic flavor.——The dress of women is characteristic, and consists of three pieces. The *iscahuipil*, of cotton, is rarely worn, but is usually folded into a flat pad and laid upon the head; the material is home-woven, and consists of alternately close and open bands. This garment is slightly larger than the true *huipil* and is neatly decorated with vertical lines of silk stitching, which divide it into fairly equal sections, and with silk stitching at the neck and arm-slits; these openings may also be bordered with lace. At mass, this garment is so worn that the neck fringe of lace borders the face, as with the Tehuantepec women. The *huipil*, made of similar stuff, is smaller and is worn as the ordinary upper body garment; the neck opening is cut rather low and is bordered with black; the arm-slits are bordered by a pleated border of cotton, the outer edge of which is worked with black designs. (Fig. 34.) The *chincuey*, *enagua*, or *costal*, is made of two strips of indigo-dyed cotton, perhaps a *vara* wide; these are laid side by side and prettily stitched with colored silks; the free ends are then sewed together and decorated with colored stitching; these strips may be two metres in length. No belt is used in fastening this garment around the body; the open bag is gathered about the waist, the surplus is folded in front, and the overlapping end is tucked in; this is so done as to leave a pouch or pocket, in which articles may be carried. (Supl. Pl. lv.)——Besides the usual Indian agriculture, the Zoques have some industry in henequin, they weave cotton *enaguas* and *huipilis* for sale, and they make some pottery. The women shred out the henequin at home; the weaving of it into *riatas*, *costales*, *arganas* (halters, sacks, saddle-bags), etc., is the work of men, although the manner of weaving is exactly that of the woman in cloth making. (Fig. 33.)——An excellent red ware is made by Indian potters at Don Rodriguez. It is shaped into *ollas*, into neat censers of double goblet form, with three little birds, perched about the upper rim, etc. ——Clumsy bird-cages are to be seen at many houses. They are flat-bottomed, square-ended, semi-cylindrical-topped forms, made of sticks and strings, which are hung by cords, from and under the far-projecting roofs. (Fig. 32.)——There are many persons who treat disease. They especially treat *asustados* (frightened persons.) After feeling the pulse, they tell the patient how he has been frightened—

by water, or fire, or some animal; these diagnoses are said to often be correct. They then take *aguardiente*, *romero* and maize into the mouth and suck portions of the patient's body—the elbow-fold, the hand, finger-tips, head, etc.; they then again take *aguardiente* into the mouth and spray it over the patient's head and face, which they then cover with a cloth. This treatment is pursued daily, the cure finally taking place on the ninth or the eighteenth day.——A physician, graduated at the City of Mexico, tells me that the Indians here have knowledge of secret remedies, which is transmitted from father to son. He knew a man who had a remedy for *pinto*. The substance was probably vegetal; it was scraped or shredded, and applied directly to the spots, with almost immediate effect. The old man charged one price to all, rich and poor—and that was only two *reales*. Efforts were made, in vain, to learn his secret; the old man was not moved by an offer of thousands of *pesos*, nor by threats of shooting. He died shortly after, carrying his secret with him to his grave.——Love songs exist in the Zoque language; parties of young fellows go out to serenade, with instrument and singing, at the windows of the sweethearts. For weddings, special garments are used, but are rarely the property of the contracting parties, being rented for the occasion. M. F. Fernandez, of Merida, Yucatan, who speaks only as a traveler, though a good observer, says that at Tuxtla Gutierrez the bride, who is a virgin, carries a garland of flowers to church, at the mass next before the day of her wedding; no one, not entitled to do this, would dare attempt it. He considers the custom a distinct aid to morality. ——Through a large part of Chiapas, as in Guatemala, there are two sets of officials, in towns where there are many *mestizos* and also many Indians. Thus, at Tuxtla Gutierrez we have two *municipalities*, the *mestizo* officials and the "Indian *alcaldes*." These are easily recognized, as they officially retain the ancient style of dress—small, short, loose *camisas* of home-spun cotton, wide drawers of the same material, and short over-drawers of leather, with decorative work upon the down-turned pocket-flaps. They wear broad-brimmed hats, under which are head-cloths; the latter are left on, when the hats are removed and carried under the arm. (Supl. Pl. lviii a.) After serving as Indian *alcalde*, a man wears this head-cloth as evidence of that service. The Indian *alcaldes* form the *guardia del Santo Intierro*. On Holy Thursday and Good Friday they stand on guard at the holy sepulchre with crosses, especial to the occasion, in their hands.——Writers state that the Zoques are little influenced by emotions of

friendship, and that even blood relationship is little esteemed. They have, however, great respect for the artificial relationship of *compadres*. One of the notable customs is the displaying of elaborate respect between *compadres* when they meet. (Supl. Pl. lix b.) A special formula of words, and definite rules regarding the removal of hats, bowing, etc., are followed.——Among popular *danzas* is the *Baile del Carnaval* or the *Baile de San José*. This was performed for our benefit. Music is supplied by violin, *pitos* and drum. The *pitos* are small, cane pipes, of two kinds. The smaller has slant-cut mouth-piece, partly plugged with gum, a square hole near the end and two similar holes opposite. The larger is longer, and has a similar mouth-piece, one round escape hole on one side, and several on the opposite side. The drum is a hollow cylinder, cut from a block of wood, with both ends covered with stretched skins, which are tightened by cord lacings, passing from one to the other, back and forth. The dancers are fantastically dressed. (Supl. Pl. lvi, lviii b, lix a.) Four dancers participated in the rendition given us—the leader, a little girl, a man dressed as a woman, and a young woman. The leader and the little girl (who carried a *jicara* full of pink "flowers of the carnival"), faced each other, dancing sedately, moving slowly back and forth, and from one foot to the other. The others carried bent sticks, presumably representing battle-axes, and danced in much the same manner, though with more freedom and life, circling around the leader and his companion.——At Corpus (in June), they dance the *Baile de la Malinche*. There are two chief dancers, a man and the *Malinche;* there are other dancers who perform the *Baile de fierro*. Those who, in this represent Spaniards, wear spurs. Unfortunately, we did not secure a clear account of this.——In every *teopantzintli*, there is, opposite the door and built against the rear wall, a neat altar table, smoothly finished with clay. Upon it stands a *santito* and offerings of flowers, candles, incense, etc. Above this household altar are usually to be seen four ears of corn of different colors. The three common colors are *blandita* (white), *colorado* (red)—a rich crimson, and *sangre de Cristo* (blood of Christ)—a yellow, with red stains; usually the fourth is *negro* (black.) These ears may be arranged radiatingly, as a cross, or side by side. They have been blessed by the priest, and are later to be used as seed corn, to ensure good crops.——In one group of houses we visited, there was a pretty *hermita;* it was neatly plastered and white-washed outside; the two-pitched tile roof was surmounted by a little cross; an altar, within

supported a dark Christ, dressed in a white gown and carrying a St. Francis' cord. The altar was covered with a white cloth, embroidered with red designs. Two or three censers were in the room and a little drum hung in one corner; this is used to summon the group of persons interested in the *hermita*, to their gatherings. Such buildings play a curious part in the life of some tribes. Here, they denied their use as burial places.——In their feast of the dead here, they set plates of food and bowls of chocolate upon the bare floor, and cover them with a heap of flowers. They then withdraw, leaving the house for the night to the dead. The next day, returning, they open the heap and eat the viands.

THE CHIAPANECS.

When Orozco y Berra wrote his *Geografia de las lenguas*, only three towns in Chiapas still used the ancient Chiapanec language—Chiapa, Suchiapa, and Acala. Tradition asserts the past importance of the Chiapanecs. The relationships of the language have been considerably discussed. Perhaps Berendt, Charency, and Sapper agree in affiliating it with the Nahuatl. Orozco, in this connection, says: "So that, if the Chiapanecs and Mexicans (Aztecs) are not of one family they drank in their culture from a common fount * * ." They are said to have computed time in the same manner as the Aztecs, although employing different symbols for representing the years, months and days, and to have used a similar mode of writing. Today the language is practically dead. A few old people, especially in Suchiapa, are said to know the meanings of the old words.

The town of Chiapa is located upon the Mescalapa River, where there is a ferry, the boats being great canoes hollowed from single tree trunks. The population is largely *mestizo*. The town is famous for its lacquer work, which goes to Tehuantepec on one side and the Gulf of Mexico on the other. Chiapa vendors carry the articles into Vera Cruz and Tabasco, where they are called *sitones*, and into Guatemala, where they are known by the name *bush*. In Chiapa itself they are called *jicalpextli* (the large bowls) and *chinchin* (the rattles). Figs. 38, 39, 40, 41.) In 1896 we visited a house where this work was being made: five women were painting gourd toys. A white earth, gathered between Tuxtla Gutierrez and here, is used to make the color adhere. Paints are bought in bulk at Tuxtla Gutierrez and ground with a fine-grained pebble upon a stone slab. A waxy mass, *aje*,

rough and reddish brown on the outside, and chrome yellow within, is used as a medium. The gourds are first rubbed with the white earth; the earth, color and *aje* are mixed between stones; the mixture is applied to the gourd and rubbed by hand; the gourd is then rubbed upon a cotton pad lying upon the knees of the operator; the final lustre is developed by rubbing with a tuft of cotton. Floral and other designs are painted on the colored gourd with a free brush.——Much *aje* is prepared at the Tzotzil town of San Bartolomé. The insect from which it is made is a species of *coccus*, which lives upon the *timbre* and the *espino negro*, two trees of the *leguminosæ*. The insects are found only from May to August; when they first appear, at the beginning of the rainy season, they are small—almost invisible; they grow to the size of a large tick, but are narrower; they are of a fiery red color, but secrete a whitish substance which covers them. These insects swarm in such masses that the branches and trunks are white with them. They are brushed off into vessels and washed until the white disappears; the mass is then boiled, crushed, and squeezed in a cloth; the oily matter strains out; it is then boiled to drive out water, and washed several times in trays to remove blood, after which it is made up into balls. It sells at twelve centavos a pound.——For the use of *aje* in somewhat similar lacquer-work by the Tarascans, see *Part I* of these *Notes*, p. 13.——Pottery is said to be made in Chiapa and Suchiapa but we do not know the ware.——In the January *fiesta*, which is said to last fifteen days, pretty round rattles of lacquer-work (Fig. 41) are used by the dancers. Three days in this *fiesta* are of especial importance, San Sebastian, San Antonio Esquipula, San Antonio Abad. On these days, as many as two hundred persons, all with rattles, participate in the dancing. There appear to be no words in this dance, but in the dance called *calalá*, there is dialogue in the old Chiapanec language. This dance takes place during carnival season, and among the dancers are the *calalá*, the *tigre* (tiger), and the *venado* (deer.)

THE TZOTZILS.

Linguistically, the Tzotzil and Tzendal are closely related, and belong to the great Maya family. Orozco y Berra inclined to derive both from the ancient, and now extinct, *Quelenes*. Both languages are confined to the state of Chiapas. Padre José Maria Sanchez, of San Cristobal, is a diligent student of Zoque, Tzotzil and Tzendal, and has labored faithfully among these tribes as priest. His *Nomen-*

*clatura** is a useful chart, linguistically locating the towns of the state. He called our attention to some interesting laws of permutation between the Tzotzil and Tzendal; thus:

Tzotzil: ō ī m final, become in
Tzendal: ā ĕ b final,

and *vice versa*. For example—Tzotzil *tzim* appears in Tzendal as *tzĕb*. In both languages, they are prone to add, for elegance, the termination *al, el, il, ol, ul* to words; in making these additions, the termination chosen agrees with the main vowel of the modified word; for example, *jol* (head) becomes, in elegant speech, *jolol; eschil* (brother) becomes *eschilel*, etc.

The Tzotzils of Chamula are those among whom we worked, although we did not visit their village; we met them at San Cristobal. It was these Chamula Indians who, in 1869, led a notable insurrection. The soul of the enterprise was an inspired priestess—Agustina Gómez Checheb. The plan was to kill all the whites and *mestizos*, to restore idolatry, and to regain independence. Idolatry was re-established, an Indian boy was crucified as a mediator, and more than one hundred whites and *mestizos* were killed. The same spirit now exists, and yet—if we may judge by the list of charges now against Chamula prisoners in the jail at San Cristobal—finds an outlet, from time to time.——The Chamula type appears fairly marked. The head is large; the face large and coarse featured; lips thick, though not notably projecting; stature greater than in the Tzendals; color, rather light.——Even their mestizo enemies admit the phenomenal industry of the Chamula Indians. They are great weavers of wool, and their heavy *chamaras* and *fajas* go to their neighbors for many leagues around; they make quantities of plain and simple furniture; they fabricate violins, harps and guitars, upon which they delight to perform, and for which they find a ready sale; they manufacture large numbers of round boxes of thin wood, like pill boxes; they dress leather excellently, and their staining and polishing of heavy black leather surpasses the work done by *mestizos* at San Cristobal; they braid palm hats, and decorative bands of straw with which to adorn them. (Fig. 36.)——Tzotzil dress varies with the town. At Chamula, men wear heavy, black, woolen *chamaras* (blankets, with neck-slit) and white woolen *camisas*, or jackets, and drawers; their hats are broad-brimmed and low-crowned—the crown ending with a low

* Nomenclatura de los Once Departamientos de Chiapas. San Cristobal: 1890.

conical projection, often in two colors, white and black; gay ribbons —usually green and red—decorate the hats; sandals, of heavy leather, have a heel guard of strong, handsomely polished, black leather, the height of which indicates the wealth or importance of the wearer. (Supl. Pl. lxiv a, lxvi a. Also Figs. 35, 37.) Women often wear two heavy, black, woolen garments, each of a single piece, reaching to below the knees; from the middle of the breast in front, and from a corresponding point behind, hangs a tuft or tassel of red; a plain woolen belt girds the body around the under of the two garments. (Supl. Pl. lxv.) Men of Huixtan wear *little* hats, with flat brim and low flat crown; this they perch upon the top of the head; their *camisas* and drawers are of coarse home-spun cotton, decorated with a line of blue stitching. (Supl. Pl. lxiii.) Men from San Felipe wear white, woolen *chamaras*, which are short behind and long in front, with narrow stripes of red, yellow or black, which intersect, forming a coarse checking; they wear wide, cotton drawers and ordinary palm *sombreros*. Men of San Bartolomé wear little *camisas* and wide drawers of home-spun cotton, into which bird, animal, human and geometrical patterns are woven with bits of bright colored worsteds.——We observed no cases of *pinto* among the Chamula Indians whom we measured; the disease is common at San Bartolomé. ——In counting, the Indians assist themselves by touching the fingers of one hand, with the index finger of the other hand; thus, *one* is counted on the little finger of the left hand, *two* corresponds to the next finger, *five* is the left thumb, *six* the right thumb, and *ten* is the little finger of the right hand.

The Tzendals.

The name of this tribe is variously written *Tzendal, Zendal, Cendal Tlzeltal, Celdala, Celtala.* Of the various pueblos visited Tenejapa (Supl. Pl. lxx) and Cancuc were assumed to be typical. The latter was the centre of the famous insurrection of 1712, an insurrection in many respects similar to the already mentioned Chamula outbreak of 1869. The heart of this insurrection was also an inspired priestess, *Maria Candelaria.* Dr. Brinton makes this insurrection the subject of his drama, named after the priestess.——The Tzendals are shorter than the Tzotzils and much darker; their heads, though smaller than those of the Tzotzils, are actually large; the maximum head-breadth and face-breadth are often the same; the lips are thick and projecting

and the face is often prognathic; the ears are usually close to the head, while those of the Tzotzils frequently project.——When at rest, they assume one of two attitudes: they either squat and throw the weight of the body forward onto the ball of the foot (Supl. Pl. lxi b.) or they sit squarely on the ground with their legs stretched straight in front of them.——Their hair is usually long and tangled and hangs so as to conceal the ears. To explain this, two *apparently* historical reasons are offered. It is said that after the Indians had been defeated in one of their past insurrections, the white conquerors cut off the ears of the vanquished: to hide this deformity they wore their hair long and over the place of the ears, which custom is continued. In the old church at Cancuc is a much prized painting; it represents a priest who aided in quelling the outbreak of 1712. In the picture his hair is drawn down so as to cover his ears: it is claimed that the veneration of the Indians for him was so great that they have ever since worn their hair after the same fashion. The curious point of agreement in these stories is that both locate the date of adopting the practice, after a revolution.——Few wear hats; such as are worn are of the Chamula type. Most men of Tenejapa wear Chamula *chamaras* of vertically striped black and white wool (Fig. 42); *camisas* and drawers are made of cotton stuffs bought at San Cristobal; the drawers are wide, but short, not reaching the knees; the *chamaras* usually reach down below the drawers; sandals are simple, without heel-guards; the belts worn are not of their own weaving. While at Tenejapa the long, heavy, black *chamaras* are rare, they are the rule at Cancuc. At Cancuc all men wear the breech-clout and, when carrying burdens in the daytime, wear little else; *camisas* are of native woven cotton, with a little decorative stitching at the neck and where the edges of the piece of cloth unite; this hangs, when girdrd, just to the bottom of the wide-legged, cotton, drawers. Girdles at Cancuc are of local weaving, and are made of cotton thread which is bought ready-dyed; through the red texture run narrow lines of yellow. At Tenejapa, older men sometimes wear a broad sash of black woolen stuff, across the breast, with the ends, hanging down the back behind, decorated for a foot or so with brilliant and solid color decoration. (Supl. Pl. lxxix b.) At Tenejapa, the women wear short *huipils* of cotton, decorated with separated designs, geometrical or animal, loosely arranged in transverse bands; the *enaguas* are dull blue, with narrow lines of red or yellow decorative stitching; belts are of white wool, or red, but are made at Chamula; over the shoulders, in cool

weather, the women wear a shawl or wrap, which is coarsely and broadly striped in red and blue. Women wrap their braids of hair around and around with red cords or strings, until they look like red ropes, which they then coil about the head. (Supl. Pl. lxxv.) The Cancuc women wear rather long *huipils*, of home-weaving, with little attempt at decoration; their dull blue *enaguas* are quite as plain; their *fajas*, or belts, are mostly of wool, from Chamula.——In the market at San Cristobal, we saw the women from San Andres wearing characteristic *huipils*, the breasts of which were a solid mass of heavy embroidery. (Figs. 43, 44, 45.) At Cancuc, the houses (Supl. Pl. lxxvii.) are mostly built on slopes; stone foundations are therefore laid, to give a level surface for building; the walls are of poles, lashed horizontally to vertical supporting posts, and daubed over with dark *adobe* mixed with pine needles; the thatch is of *zacate*, well laid, and carefully trimmed at the lower edge. Roofs are often surmounted by a rectangular, carefully trimmed, crest-comb of thatch, upon which a line of potsherds is laid. Every house has its pig-pen, and most have a temascal; both of these are neatly thatched.——At Ixtapa, they make salt, from the salt-impregnated soil; this is made up into large cylindrical loaves, shaped in *petates* (rush mats), the impression of which they show upon their surface. These are cut up with saws, as sold in the market.——The Indians of Tenejapa raise and sell fruit —oranges, *limas* and *ahuacates*. Those of Cancuc raise pigs. At Tenango, they make pottery. Small sacks of pita are widely used, and are of local manufacture. (Fig. 46.)——The pottery from Tenango is well made and is widely sold. The ware is fine grained and well baked; it is made chiefly in large *jarras* (jars), egg-shaped, with three loops for carrying straps or cords; they are of a yellowish-brown color, with decorations in darker brown, or in black; these decorations are conventionalized, and some may be derived from originally animal forms. These great jarras are especially used for carrying *chicha*. (Figs. 48, 49.)——Chicha is a fermented drink, made from the sap of sugar-cane, which is much in vogue from here southward into Guatemala; it tastes something like apple cider and is cheap—a great mug full for a *centavo*.——Tzendals, on the road, carry a little gourd or calabash of *mai;* (Fig. 47) this is powdered green tobacco, mixed with lime and *chili;* it is dipped with a little stick and chewed or sucked, "to strengthen the teeth." It is probably stimulant, and enables one to withstand the fatigue of the road. It is also called *pilico*, and is, no doubt, the *pisiete* of the Mazatecs.

(See Part I, p. 78.) *Posol* is carried by Indians traveling on foot; the moist mass is kept fresh in banana leaves; at the brookside a *ïicara* of water is dipped, and a handful of *posol* squeezed up in it; here it has no sugar mixed with it, is white, and has a slightly sour taste, as if beginning to ferment.——At Cancuc, they have three primitive musical instruments (a) the *tambor*, cylindrical drum, covered at both ends with skin (Fig. 50); (b) *pito*, with two note-holes; *tortuga* (turtle), the great shell of a tortoise, beaten with the leg-bone of a deer. The shell is not artificially modified, except that a notch is worn at one place by the carrying strap or cord. (Fig. 51, Supl. Pl. lxxiv.)——Padre Sanchez tells us that the old calendar of eighteen months of twenty days each, with five added days to complete the year, is still in common use here. He says the intercalation of the five days takes place at Holy Week. His explanation is not clear, but we present the list of months, and the correspondence of these with our calendar, as he gives them:

Chiapas: Calendar, which the Tzotzil Indians still use: 1901.

From January 1 to January 20 is.....Tzim.
January 21 to February 10.....Batzul.
February 11 to end of February.....Sisác.
March 1 to March 20.....Muctasái.
March 21 to April 10.....Móc.
April 11 to end of April.....Olalti.
May 1 to May 20.....Ulol.
May 21 to June 10.....Oquin-ajual.
June 11 to end of June.....Uch.
July 1 to July 20.....Elech.
July 21 to August 10.....Nich-quin.
August 11 to end of August.....Sba-vinquil.
September 1 to September 20.....Schibal-vinquil.
September 21 to October 10.....Yoshibal-vinquil.
October 11 to end of October.....Chanim-vinquil.
November 1 to November 20.....Póm.
November 21 to December 10.....Yashquin.
December 11 to end of December...Mush.
Holy week: Cushel. Carnival: Tajamul.

Much of interest could be learned at Cancuc regarding religious ideas and superstitious practices. In the church the natives repeat prayers in the native tongue.

THE CHOLS.

Chols live in two separated masses: one in Chiapas, the other in the Vera Paz, of Guatemala. The Chol towns of Chiapas have been sadly broken by the demand for laborers made by neighboring *fincas* (plantations.) Their villages are Tila, Tumbalá, Petalcingo, Hidalgo, Trinidad, San Pedro Sabanta, La Libertad and Junchilpa. At Palenke and El Salto, a part of the population is Chol. More than a hundred Chols are on the *fincas* of El Triunfo and El Porvenir. In the Cerro Don Juan, are independent Chols, who have fled thither to escape contract labor and contributions; they are there quite safe, as there are no roads by which to pursue them. Within recent years, some three or four hundred Chols have removed into the state of Tabasco, to escape contract labor. Some Chols also live in the border district, between Simojovel and Palenke. This information regarding Chol distribution we owe largely to Mr. Henry Rau, of El Triunfo. To him, also, we are indebted for other data regarding this interesting people.——There are three dialects of the Chol in Chiapas, corresponding to the three once important towns—Tumbalá, Tila and Petalcingo; the two last are affected by a considerable introduction of Tzendal words. These dialects persist, and serve to determine the origin of the smaller towns of the Chols; thus, Hidalgo is a colony of Tumbalá.——We visited Chols at Hidalgo, Tumbalá (now practically deserted), El Triunfo and Trinidad. Hidalgo is prettily located in a little flat valley, at the edge of a pretty stream. ——The men of Tumbalá can be generally recognized by their *cotones* and their hair-cut. The *cotones* are made of home-woven cotton, which is white, with vertical stripes of pink; the hair is so cut that that on the forward part of the head is longer than that behind, and hangs down over the forehead as a bang or fringe.——Señor Rau tells us that the Chols have nick-names, by which they are commonly called, and which they place after the other two names. Among these nick-names are *sanate* (a sort of bird), *tusero* (hunter of moles —*tusa*), *cucaracha*, *paloma*, *jefe*, *pajarito*, *chipilin*, *raton*, *conejo*, *venado*, *ardilla*. We do not understand whence these names came; they are mostly, or all, Spanish; they may truly be "nick-names." Señor Rau also says that the Tzendals have nick-names, but in their own language. We met such in Tenejapa; there men regularly give three names, two of which are Spanish, the last native. *There*, we feel sure that these are *not* nick-names, but the old family names still

preserved.——The Chols are accustomed to bury dead children under the floor of their hut; though it is against the law, and against the rules at El Triunfo, they persist in the practice.——In Appendix II will be found a Chol vocabulary, which has been made by Señor Rau for practical purposes at El Triunfo. He first prepared the list of words which he deemed advisable, and then secured the Chol equivalents. We present the whole list, though many words appear to have no Chol equivalent. To us, these gaps appear suggestive, in their ethnic and psychic information.

The Lacandons.

We regretted not visiting the Lacandons, as we passed so near their territory. Time was lacking for the visit, and it would have been difficult to subject their scattered population, without settled villages, to our purpose of measurement. We only refer to their well-known practice of making stone-tipped arrows, of which, and a bow, we give an illustration. (Fig. 52.) It is doubtful whether these have much significance in the actual life of the Lacandons. It is quite possible that they are made more as curiosities and for sale, than for actual use.

Note.—In this paper, the references are as follows: *Supl.* is Part II of the author's *Indians of Southern Mexico*, soon to be published. *Figs.* referred to are those accompanying the present paper.

Appendix I.

Aztec Vocabulary made by an Indian Boy of Citlaltepec, State of Vera Cruz, for the Cura of Tantima.

Como la pasao bien: Are you well?
Quen ti panotica cuali.
Pase entrarse: Enter.
Hi hasi hicalaqui.
Bengo á visitar á Ud. sr. I come to visit you, sir.
De donde heres: From whence are you?
Campa mocha.
Yo soy de San Nicolas: I am of San Nicolas.
Nano haltepe San Nicolas.
Hora en las frutas: Now, in fruits.
Quiero comer naranja: I wish to eat an orange.

Ninequi nicuas lalax.
Lima—lima—*lima.*
Platano—banana—*cuahilotc.*
Jicama—jicama—*cazol.*
Camote—camote—*camotli.*
Elote—bean—*elolcot.*
Haguacate—aguacate—*huaguacal.*
Caña—sugar-cane—*hugualtx.*
Quiero una cosa dulce: I want something sweet.
Ninequi cosa tlen zopelic.
Tortilla—corn-bread—*talhcali.*
Carne—meat—*nacal.*
Queso—cheese—*queso.*
¿Y tiene ud. gusto de incontrar el matrimonio con esta muchacha?
And do you desire to marry this girl?
Yguan tipia mupaquilio ti mo namix tis iguani il pocal.
?Y tiene ud. gusto de incontrar el matrimonio con este muchacho?
And do you wish to marry this boy?
Y guanta tipia mupaquilis timonamixtis iguanni telpocal.
¿Cuanto vale el maiz? How much is corn worth?
¿Guen ipati sintlil?
Pilon—loaf of sugar—*chancaca.*
Esta—this—*ni.*
Gallina—hen—*siguafillo.*
Puerco—pig—*pisotto.*
Pollo—chicken—*polloch.*
Gato—cat—*misto.*
¿Que tanto, quieres per esta su caballo?
How much do you want for your horse?
¿Guesqui tinequi ni mocaballo?
¿Que tanto vas á dar per su casa?
How much are you going to pay for your house?
¿Guesqui ica ti caguas mucha?
¿Que tanto pides por su solar?
How much do you ask for your lot?
¿Guesqui tittalani ica musolar?
¿Que tanto me das por este sombrero?
How much will you give me for this hat?
¿Guesqui tinetomacas ni sombrero?

¿ Que tanto quieres por su libro?
How much do you care for your book?
¿ Guesqui tinequi ica molibro?

¿ Que tanto me pagas?
How much will you pay me?
¿ Guesqui tineh talhtalguis?

Regalame tantita agua.
Give me a little water.
Meh tlayocoli achi attax.

Da me de comer.
Give me something to eat.
Meh maca nitalcuas.

Que gusto me dio.
What joy it gave me.
Gue neh pactique.

Mucho me agrada.
Much it pleases me.
Chaneyano neh pactiqui.

Vien gisado. Welcome.
Cuali clachichiguali.
Vien zalas. Godspeed.
Cuali histallo.

¿ No le falta nada?
Nothing is lacking?
Axtlen qui poloa.

Acalentar comida.
Heat up the dinner.
Titonise tlalcuali.

¿ Como tellamas?
What is your name?
¿ Claque mutoca?

¿ Donde vienes?
Whence come you?
¿ Campa tiguala?

¿ Que dice su corazon?
What does your heart say?
¿ Clen qui y togua mulloto!

¿Que estas pensando?
What are you thinking?
¿Clen ti pensarogua?

¿Vas á comprar?
Are you going to buy?
¿Ti tlalcuali?

¿Cuando vas para su tierra?
When do you go home?
¿Guen man tillas ica mucha?

¿Cuantas dias de camino?
How many days' journey (is it)?
¿Guesqui tonati quipia hotlil?

¿Aqui à Tantima y San Nicolas que tanto leguas tiene?
From here to Tantima and San Nicolas, how many leagues?
¿Nica Tantima y guan San Nicolas quesqui legua quipia?

Manana salgo para Tampico.
Tomorrow I leave for Tampico.
Musttal niquisa para Tampico.

Y de Tampico voy para Vitoria en el tren.
And from Tampico I go to Vitoria in the train.
Yguan Tampico nilla para Vitoria y pan tren.

Voy con la carga.
I go with the cargo.
Yguan milla y ca carga.

Llevo venta.
I carry something to sell.
Niguica thalnamaquistli.

Cosa buena.
Something good.
Cosa tlen cuali.

Names of trees or woods:

Palo de naranja.
Orange tree (or wood).
Lalax cuaguitc.

Jovo—cuaxoen.
Mirasol—tiocuela.
Horejon—nacas.
Lava trapo—nextamal.

Guallava—chalhocol.
Sedro—giocuaguittic.
Seiba—pochole.
Candelio—macpil hxochil.
Rosa—hxochicualitc.

Names of animals:

Venao—masaltalc.
Ardilla—tococin.
Armadillo—aytochi.
Mapachi—mapachi.
Tigre—tecuani.
Tigrilla—cuamecale.
Leon—masatecuani.
Culebra—hocuilin.
Voladura—apachi cugual.
Qulebra negro—ctilt gugual.
Cuatro narices—maguaquilic.
Masacuale—masaqual.
Collote—collote.
Jabalin—simaron pizotole.
Tejon—pesottil.
Perro—chichi.
Gato—miston.
Nusa—sacamislei.
Pajaro—guilole.
Tordo—sana.
Papame—papame.
Cholinchi—pihpih.
Guajolote—totoli.
Gallo—cuapeleh.

Data for knowing the earth:

Cerro—mountain—*tepele.*
Tierra—land—*clalli.*
Piedra—stone—*tetele.*
La rollo grande—the great gorge—*guelliala.*
Que cosa—what thing—*claquia.*
Palo—tree, wood,—*cuaguille.*
Vejuco—vine—*mecale.*
La ladera—the slope—*tepehil.*

La subida—the ascent—*claluecapan.*
La vajada—the descent—*cla haxcapan.*
Me sube—I climb—*niclelcos.*
Bajate—descend (imperative)—*chictemo.*

Numbers for counting:

Uno—se.
Dos—ome.
Tres—elli.
Cuatro—nagui.
Sinco—macuili.
Ceis - chicuase.
Siete—chicome.
Ocho chicuelli.
Nueve—chichagui
Diez—maclaccli.
Once—eleven—*yguance.*
Doce—twelve—*yguanome.*
Trece—thirteen—*maclaciliyguamelli.*
Catorce—fourteen—*yguan naqui.*
Quince—fifteen—*yguan macuili.*
Diez y seis—sixteen—*yguan chicuase.*
Diez y siete—seventeen—*yguan chicome.*
Diez y ocho—eighteen—*yguan chicuelli.*
Diez y nueve—nineteen—*yguan chicnagui.*
Veinte—twenty—*sempuali.*
Veinte y uno—twenty-one—*sempuali iguan se.*
Vente dos—twenty-two—*sempuali iguan ome.*
Vente tres—twenty-three—*sempuli ighuan hey.*
Vente cuatro—twenty-four—*sempuali iguan naqui.*
Vente sinco—twenty-five—*sempuali iguan macuili.*
Veinte ceis—twenty-six—*sempuali iguan chicuase.*
Veinte ciete—twenty-seven—*sempuali iguan chicome.*
Veinte ocho—twenty-eight—*sempuali iguan chicuey.*
Veinte y nueve—twenty-nine—*sempuali iguan chicnaqui.*
Treynta—thirty—*sempuali iguan maclaccli.*
Otro diez—another ten—*uni puali.*

Words connected with the harvest and the field:

Mais—indian corn—*sittcli.*
Blanco—white—*chipceguac.*

Amario—yellow—*cosetli.*
Amario—yellow—*maioj.*
Frijol—bean—*eetlle.*
Picante—pepper—*chili.*
Llocas—*cuacamuettic.*
Frijol de chivo—*chichimeca ettlic.*
Frijol de mata—*nelecttec.*
Jicama—*cazocle.*
Xonacate—*xonacal.*
Calabaza—calabash—*ayoctitle.*
Camote—*camoctitic.*
Colandro—*colanta.*
Pipian—*pifian.*
Challote—*challoctlic.*
Malangua—*quequexquile.*
Jojolin—*ajolin.*
Tomate—tomato—*tomacle.*
Llerva buena—*alhueno.*
Hasafran—*hasafran.*
Algodon—cotton—*yhcal.*
Sandia—watermelon—*sandia.*
Melon—melon—*melon.*

When one speaks to you:

Te abla—he speaks to you—*ta misnonoza.*
Ami me abla—he speaks to me—*na neh nonoza.*
Le abla el otro—the other speaks to you—*qui nonoza nese.*
Le abla aquellos—speak to them—*nesequi quin nonoza.*
Nosotros—we—*taguanti.*
El otro—the other—*neselloc.*
Aquellos otros—those others—*nesequinoque.*
Hombre bueno—good man—*cuali clacal.*
Hombre malo—bad man—*haxenali clacal.*
Hombre embustero—boaster—*ysttattcate.*
Hombre perverso—perverse man—*clacal pastic.*
Hombre que falta el sentido—man who lacks sense—*clacal haxclal namiqui.*
Hombre que tiene el sentido—man who has sense—*clacal clalnamiqui.*
Hombre laborioso—industrious man—*clacal tequipanna.*
Hombre que no trabajo—idle man—*clacal haxtequipanna.*
Hombre anda rieza—man irrigating—*clacal sannenemi.*
¿Que dices?—what do you say?—*clen tiquitogua?*
¿Que me dices?—what do you say to me?—*clenque tinechilquia?*

Cuando—when—*quema.*
Haora—now—*ama.*
Entre un rato—soon; right away—*serrata.*

In the daytime:

Mañana—morning—*ynaloc.*
Á medio dia—midday—*clacotona.*
En la tarde—afternoon—*clapollaqui.*

For knowing the necessary things in the house:

Metate—mealing stone—*mecltalt.*
Jicara—gourd cup—*xhicali.*
Casuela—cooking pan—*chachapali.*
Cantaro—jar—*comile.*
Cuchara—spoon—*cuchara.*

Concerning what one feels in the body:

Estas alegre—are you happy (well)—*tipactoc.*
Estas triste—are you sad?—*titeguipachigui?*
Estas enfadao—are you vexed?—*ticuesigui?*
Estas enfermo—are you sick—*timococogua?*
Estas con la calentura—have you fever—*titotonilla?*
No puedes sanar—can you not cure—*haxgueli tipachigui?*
Te deuele mucho—do you suffer much—*chanellano mixcocua?*
Te duele sa cabeza—does your head pain you—*mixcoqua musontecan?*
Cuerpo—body—*muclacayo.*
Mano—hand—*moma.*
Barriga—stomach—*moiti.*
Pierna—leg—*momes.*
Pies—feet—*muiexhi paclaguic.*
Diente—tooth—*muclancopos.*
Oido—ear—*munacas.*
Ojos—eyes—*muichiz.*
No holles—do you not hear—*axti clacaqui?*

For knowing the sky:

La luna—the moon—*mesettittc.*
El sol—the sun—*tonati.*
Estrellas—stars—*sicttattlin.*
El viento—the wind—*ejecal.*
Nuves—clouds—*mixcli.*
El cielo raza—the clear sky—*claclanestoc.*

This little vocabulary is corrupt, in the spelling of both Aztec and Spanish words. Local peculiarities in grammar and pronunciation will be found in both languages. We give English equivalents for but few of the names of animals and plants, as the Spanish is usually transferred into our language. Where the Spanish and Aztec are alike, the borrowing is almost as likely to be from one side as from the other.

Appendix II.

Chol Vocabulary by Mr. Henry Rau.

Abajo	lleval	down: below.
abeja	tschapp	bee.
abierto	jamulisch	opened.
abrir	jamún	to open.
abusar		to abuse.
acabar	tschaisch-uj-ti	to finish.
aceite		oil.
acceptar	tschu-mun	to accept.
acusar		to accuse.
adelantar		to advance: to forward.
adelante	zenún	forward.
adentro	ti'-mal	within.
adeudar	beet	to owe.
adonde	wakián	where.
aflojar	col-ló	to loosen.
afuera		outside.
agarrar	chu-kú	to seize.
agradable	uz-at	pleasant: agreeable.
agrio	paj	sour.
agua	ja	water.
aguantar		to suffice.
aguardiente	lembal	spirits: liquor.
agudo	amba aguchan.	sharp.
aguja		needle.
ahí		there.
ahora	gulé	now.
ahogar	muj yalel ti ya	to choke; to drown.
aire	i-k	air.
ageno	mach-chanik	strange.
alambre		wire.
alcanzar	muj-tía	to follow; to obtain.
alegre		gay.
algo		something.

algunos.....		some.
almorzar.....		to breafast.
al rededor....	ti jolloval.....	around about.
alto.....	chan.....	high.
amanecer....	zuk-a.....	to dawn.
alli este.....	isch-aní.....	there it is.
amarillo.....		yellow.
amarrar.....	kut-schu.....	to fasten; to tie.
amigo.....	pi-úl.....	friend.
ancho mas....	niúk.....	wider.
andar.....	cuai ti chumbal-che...	to go; to walk.
anillo.....	amba mut ke bultche..	ring.
animal.....		animal.
anteayer.....	uschil.....	day before yesterday.
antes.....	oni-yisch.....	before.
apagar.....	tiup-ú.....	to put out.
apearse.....	jubel.....	to alight.
año.....	jabil.....	year.
aprender.....	maku-nié.....	to learn.
aprovechar...		to profit by; to improve.
apuntar.....		to note down.
arbol.....	tíel.....	tree.
arder.....	mi pulel.....	to burn.
arena.....	ji.....	sand.
arreglar.....	muj-mel.....	to arrange.
arriba.....	chan.....	up; above.
arroyo.....	pa.....	*arroyo;* gorge.
arroz.....	ujzil.....	rice.
asar.....	paj-pon.....	to roast.
asesinar.....	zun-zán.....	to assassinate.
asiento.....	butsch-lib.....	seat.
atar-atado....		to tie; tied.
atras.....	jum pat.....	behind.
ausente.....	mach-hua-on.....	absent.
ayer.....	ak-bi-ao.....	yesterday.
ayudar.....	kotian.....	to aid.
azucar.....		sugar.
azufre.....		sulphur.
azul.....		blue.
bailar.....		to dance.
bajo.....	pek-el.....	low.
bala.....		ball; bullet.
bañar.....	tz-ú-mel.....	to bathe.
baño.....		bath.
barato.....		cheap.
barba.....	lactz-uk-ti.....	beard.
barriga.....	lak-tnock.....	stomach.

barril		barrel.
bastante	ka-bul	sufficient.
baston	tié	club; cane.
baul		trunk.
beber	japú	to drink.
bestia	ka-gu	horse; beast.
bien	utz-at-ku	good; well.
blanco	su-suk	white.
boca	lak-ti	mouth.
bonito		good.
borracho	huik-et	drunkard.
bota		shoe.
bote	hu-kub	boat.
botilla		wine-bag.
brazo	lah-k'ub	arm.
brincar	la guélitz	to jump.
buey	huakasch	ox.
bulto		package; burden.
burro		donkey.
buscar	suk-lán	to seek.
cabal	tzuk-úl	exact; right.
caballo	ka-gu	horse.
cabello	zu-zil	hair.
cabeza	jol	head.
cadena		chain.
caer	hiaj-lel	to fall.
caja		box
cal	tián	lime.
calentura	k-ak	fever.
caliente	tik-hual	hot.
calor	k'ama-tik-hual	heat.
cama	tzsch-ak	bed.
cambiar	laj kesch	to change.
camino	bi	road.
chamarra	zutz	blanket.
camisa	buj-k	shirt.
campana		bell.
cansado	luj-wen	tired.
caña	sik-ut	cane; reed.
cara		face.
carcel		prison.
carga	kutsch-ul	load; burden.
carne	gue-el	meat; flesh.
caro	kabuli tiojol	dear; expensive.
carta	jun	letter.
casa	odiot	house.
casar	niuk-punel	to marry.

castigar	mujatz	to punish.
cavar	tio-kó	to dig.
cazar		to hunt.
ceniza	ti án	ashes.
cerca	luk-ulisch	near.
cerrar	mup-ú	to close.
cicatriz		scar.
cielo	panchan	sky.
cierto		sure; certainly.
cinta		cinch.
citar	mua suben	to cite.
claro	jamul	clear.
clavar	tzuk-pu	to nail.
cobrar		to pay.
coger		to gather.
cola	tschuk-ú	tail.
colgar		to hang up.
colocar	hojk-an	to arrange; to place-
colorado		red.
comer	chuchuí	to eat.
como	hué-el	how?
compañero		companion.
componer	muj-mel	to compose; to make.
comprar	muj munie	to buy.
comprender		to understand.
con	hitiok jonón	with.
concluir	schuj-ti	to conclude.
condenar		to condemn.
condicion		condition.
conducir		to conduct.
conejo	tí-ul	rabbit.
confianza		confidence.
conforme		agreed.
confundir		to confound.
conmigo		with me.
conocer	mubmic	to be acquainted with.
conseguir	muj-zucklán	to succeed.
consejo		counsel.
consolar		to console.
constar	me-lel	to be certain; consist of.
contar		to count.
contener		to contain.
(estoy) contento	uzat-añón	content.
consistar		to consist.
continuar		to continue.
contra		against.
copa		cup.

coraje.....	mich-ón	anger; vexation.
corazon.....	pusik-al.....	heart.
corcho.....	poit'é	cork.
cordel, cordon	pui.....	cord.
correo.....		mail; post.
correr.....	animál.....	to run.
cortar.....	zepé.....	to cut.
corte.....	kom.....	edge; cut.
cosa.....		thing.
cosecha.....		crop; harvest.
coser.....	tzi-soñel	to sew.
costal	coschtial.....	sack; bag.
crecer.....		to grow.
creer.....		to believe.
criatura.....	allul.....	infant.
crimen		crime.
crin.....		mane.
crudo.....	tzej-tión	raw.
cruel.....		cruel.
cruz		cross.
cuadro		frame; square.
cual.....	wakián.....	which?
cuando.....	vaki hora ma tilel.....	when do you go?
cuanto.....	jaipel.....	how much?
cuarto.....	mal.....	room.
cubierta.....		cover.
cubrir.....		to cover.
cuchillo.....	cuchillu.....	knife.
cuchara.....		spoon.
cuello.....		neck.
cuenta.....		account.
cuerda.....	kaschlan-tschujan.....	cord.
cuerno	schu-lub	horn.
cuero	ni-uk-ul.....	hide; skin.
cuidar.....	kunun-tiãn.....	to take care.
culebra.....	lu-kum	snake.
culpa.....	amúl hatiet.....	thy fault.
cuñado.....	ja-an.....	cradle.
cura.....	tia-lá.....	care.
curar.....	mazuk-án	to care for; to cure.
dar (me lo)...	ak eniún.....	give it (to me).
deber.....	bet.....	to owe.
debil.....		weak.
digalo.....	subén.....	tell it (to me).
decidir.....	jubél.....	to decide.
dedo.....		finger—or toe.
dejar.....	kuyú.....	to leave.

delito	mul	fault; crime.
delante		before.
delgado	jay	thin; delicate.
demas (los)	jambo	the rest.
dentro		within.
denunciar	muj suben	to denounce.
derecho	tioj	right; law.
desarollarse		to develope itself.
descansar	muk-kusché pusikul	to rest.
descomponer		to disarrange.
descuidar		to be careless.
desde (hoy)	gulé	hereafter.
deseo		desire.
desgracia	k'untic	misfortune.
despacio		quick.
despachar		to despatch.
despertar	tschoj hul	to awake; to revive.
despues		well then.
destruir		to destroy.
detener	pik-tián	to detain.
deuda	bet	debt.
dia	k'in	day.
diente	lak é	tooth.
diferencia		difference.
dificil	matsch-mejlik	difficult.
dinero	tiak-úi	money.
direccion		direction.
distante	niat	distant.
doblar	lalak puk	to double.
doler	k'usch	to feel pain.
dolor		pain.
domingo		Sunday.
donde	waki	where.
dormir	guyel	to sleep.
dudar	mach-kojil	to doubt.
dueño	i-um	owner.
dulce	tzsch-i	sweet.
durante		while.
duro	tiucán	hard.
echar	ak-én	to throw.
edad		age.
educar		to lead out.
elegir		to select.
embudo	burrík	funnel.
empedrar		to pave.
empezar	muakajel	to commence.
enaguas	majz	skirts.

enamorarse...		to be in love.
encargo.....		charge.
encima de....	si-pam.....	from above.
encontrar....	muj tia.....	to encounter.
enemigo.....		enemy.
enfermedar...	k'am.....	to be ill.
enfermo.....		ill.
engañar.....	alot.....	to mislead.
enlodar.....		to daub.
enredar.....		to entangle.
enseñar.....	muj pusé.....	to show; to instruct.
ensender.....		to understand.
nteero.....		entire.
enterrar.....		to bury; to inter.
entrada.....		entrance.
entrar.....	muj ochel.....	to enter.
entregar.....	muak-uk-en.....	to deliver.
enviar.....		to send.
envidia.....		envy.
equipaje.....	maleti'c.....	equipage.
esconder.....		to hide.
escopeta.....	julonib.....	shot-gun.
escribir.....		to unite.
escuela.....		school.
ese, esa, eso...	him.....	this.
espantar	muj-bukmán...	to frighten.
espejo.....		mirror.
esperar.....	pik-tian.....	to wait.
espeso.....		thick.
espina.	tschisch.....	spine.
esposo.....	nioth-hual.....	spouse.
esquina.. ...		corner.
estoy.....	anku, guanet, gua-anón.	I am.
este, esta, esto.		this.
estomago.....		stomach.
estrella.....	eek.....	star.
estupido.....		stupid.
facil.....		easy.
falso.....		false.
falta.....	añtio yom k'in.....	lack.
fallecer.....	tschu-mi.....	to die.
fango.....		mire.
fatigar.....	luj-bel.....	to weary:
feliz..... ..		happy.
feo.....		ugly.
fertil.....		fertile.
fiado.....	bet.....	trust.

fiel		faithful.
fijo		fixed.
flojo		loose.
flor		flower.
fondo		bottom.
forzar	puerza	to force.
frio	zunial	cold.
frito		fried.
fruta		fruit.
fuego	k'ak	fire.
fuerte	p'utial	strong.
fumar		to smoke (tobacco).
gallina	mut	hen.
gana (tengo)	com-kú	longing (I have).
ganar		to gain.
garganta	b'ita	throat.
gastar	mijilel	to spend.
gato	mis	cat.
gobierno	koñarol	government.
golpe		blow; stroke.
gordo	jupén	fat.
gota		drop.
grande	niuk	large; grand.
grano		grain.
grave		heavy; grave.
gritar	oñel	to cry out.
grueso		thick; fat.
gusano	chunil	worm.
gustar		to enjoy.
haber		to have.
habitar		to live; to dwell.
hablar	s' ian	to speak.
hacer	tschalén	to make.
hacha		hatchet.
hambre	huiñial	hunger.
hasta (mañ)	ikul tió	until (tomorrow); goodbye.
hay	ankú	there are.
helar		to freeze.
herida		wound.
hermano	guskún	brother.
hermoso		beautiful.
hervir	lok	to boil.
hielo		ice.
hierva	pi-mel	herb (?).
higado		liver.
hija	kalobil	daughter.
hindrar	sik-tiém	to hinder.

hoja	yopón	leaf.
hombre	huinik	man.
hondo	awan	deep.
hora		hour.
hormiga	schi-nitsch	ant.
hoy	gule (sach-mals)	today.
huerfano	maniktial	orphan.
hueso	b' ukel	bone.
huevo	tiu-mut	egg.
huir	puz'el	to flee.
hule		rubber.
humear		to smoke.
humedo	atsch	humid.
humo	tscha-yil	smoke.
hamaca	aa-b	hammock.
iglesia	clesia	church.
igual	lajal	equal.
imitar		to imitate.
incendio	pulel	fire; conflagration.
indicar	subén	to indicate.
infierno		hell.
informar		to inform.
ingrato		ungrateful; ingrate.
injusticia		injustice.
insultar	yi leñon	to insult.
interior		interior.
inundacion	but kujel	inundation.
inutil	mach wenisch	useless.
ir (me voy)	mach-lel	to go.
jabon	schapon	soap.
jamas		never.
jarra		jar.
jornalero		day laborer.
joven	tschit-tiun	youth.
juez		judge.
juntar		to join; to gather.
justo		just.
labio		lip.
labor		labor.
lado un	hung-guel	one side.
ladron	schuj-tich	thief.
lana		wool.
largo	tiám	long.
lastimar	zep	to regret.
lavar	guj-onúl	to wash.
leche	lech	milk.
leer	lak tik eni jun	to read.

legua		league.
lejos	niat	far; distant.
levantar	tschoj-hiel	to rise.
libra		pound.
ligero	tzeniun	light; slight.
limón	elemusch	lemon.
limpiar	ak-in	to cleanse.
linea		line.
loco		fool.
lodo	ok-ol	mud.
lomo		ridge.
lugar		place.
lumbre	k'ak	fire
luna	ú	noon.
luz	k'ak	light.
llamar	puyu	to call.
llegar	k'oti	to arrive.
llenar	butin	to fill.
llevar	tschum machlel	to carry.
llorar	uk-el	to weep.
llover	tya-lisch ja-al	to shower.
lima	sii	lima.
macho	tschi-tion'	male.
madera	tic'	wood.
madre	niá	mother.
madrugar	tschoj-iel iktió	to dawn.
madurar	k'unisch	to ripen.
mais	ischim	maize.
malo	jon-tiol	bad.
maltratar		to treat badly.
manchar		to spot.
mandar	me-maj-lel	to command; to send.
mano	k'ub	hand.
manteca	léu	lard.
manzana		apple.
mañana	ischk-ul	tomorrow.
marido	niosch-yal	husband.
martillo		hammer.
mas	jambo	more.
matar	zunzán	to kill.
mayor		greater.
mecha		wick; fuse.
menor		less.
mentir	lotch	to lie; to speak falsely.
mes	ú	month.
meter		to measure.
mezclar		to mingle.

miedo	b'uk-nián	fear.
miel	tschab	honey; syrup.
mientras		meantime.
mirar	k'ele	to look at.
mismo	hinitsch	same.
mitad	olil	half.
mojar	a'tsch	to dampen; to wet.
mono		monkey; doll.
morder	zik-uschon	to bite.
morir	tschu-mel	to die.
monstrar	pu-zu	to point out.
mover	nik-an	to move.
mucho	kabulisch	much.
mudar		to silence.
mujer	kij mam	woman.
mula		mule.
multa		fine; penalty.
musgo		moss.
muy		very.
mundo	panumit	earth; world.
muchacha	allusch-tschok	girl.
muchacho	tschok-tuiun	boy.
nacer	tiok í-alul	to be born.
nada	manik	nothing.
nadie		no one.
naranja	alaschasch	orange.
nariz	lak-ni	nose.
navaja	navaschasch	knife.
necesario		necessary.
negro	i-ik	black.
niebla		mist.
nieve		snow.
no	manik	no.
noche	ik-isch	night.
nombre	tschuks ak'ava	name.
nosotros	jonión la	we; us.
nube		cloud.
nudo		knot.
nuevo	zijitio	new.
nunca		never.
nutrir		to nourish.
obedecer		to obey.
obligar		to oblige.
obscuro	ik-isch	dark.
obsequiar	maj-tián	gift.
ocultar	mach-asub	to hide; to conceal.
ocupar		to occupy.

ofender		to offend.
ofrecer		to offer.
oir	zakubi	to hear.
ojo	g'uty	eye.
oler		to smell.
olvidar	mach-k'ajalisch	to forget.
olla	p'et	water-jar.
orar	resal	to pray.
oreja	lak tschik'in	ear.
oro		gold.
otoño		autumn.
otro	jambo	other.
oveja		sheep.
paciencia		patience.
padre	tiat	father.
padrino	jala-tiat	god-father.
pagar	tiojó	to pay.
pais	lumal	country.
paja	jam	straw.
pajaro	mut	bird.
palabra		word.
palanca	a-u-té	lever.
palido	k'uniet	pale; pallid.
palo	tic'	stick.
paloma	zu-mut	dove.
pan	kaschlan-huaj	bread.
pantalon	guesch	pantaloon.
paño	katschilul	cloth.
papel	jun	paper; part.
par		pair; equal.
para		for.
parar	gua-til	to rise.
pariente	pi-úl	relative.
parir		to bear; produce.
parte		part.
pasado	mañ-chabi	past.
pasear	paschial-	to walk.
paso		pass.
patio	pam-otiot	court-yard.
pato	petsch	duck.
pavo	aj-zo	peacock.
pecho		breast.
pedazo		fragment.
pedir	k'atin	to ask; to beg.
pegar	j'az-ú	to paste; to strike.
peine	schi-yib	difficulty.
pelear	letiu'	to fight.

pelo	zuzél	hair.
pena		pain.
peor		worse.
pequeño	big-it	little.
percal		percale.
perder	saj-ti	to lose.
perdonar		to pardon.
perìto		puppy.
permiso		permission.
perro	z'i'	dog.
pero		but.
perseguir	eñeñ tschukú	to follow; to pursue.
pertenecer		to pertain to.
pesado	alutsch	heavy.
pesar		to weigh.
pescado	tschug	fish.
peso		peso; dollar.
picar	tzik-uschón	to prick; to sting.
pico		peak.
pié	k'ok	foot.
piedra	tiu'n	stone.
piel	putschi	skin.
pierna	y'a	leg.
pieza		room; piece.
pimiento		pepper.
pino	tiaj	pine.
planta		plant.
platano	ja-as	banana.
plato	latui'	plate; flat.
pleito	letiu	contest; fight.
plomo		lead; plummet.
pluma	k'uk'un	feather.
pobre		poor.
poco	tzi'-tia	little.
poder	mej-lel	power.
polvo	tzu-lum	dust.
polvora	zi-bik	powder.
poner		to place.
por		for; by.
porque	tschuk-i'	why?
posada		lodging.
posible		possible.
precio	tiojel	price.
preferir		to prefer.
pregunta	k'aj tin	question.
preparar		to prepare.
presente		present.

prestar	maján	to loan.
primavera		spring.
principiar	kajel	to begin.
probable		probable.
probar		to prove.
profundo	tiám	profound; depth.
prometer		to promise.
pronto		promptly; soon.
propiedad	tscha-au	property.
propio		own; personal.
proteccion		protection.
provecho		advantage.
proximo		next.
prueba		proof.
pudrir	ok-wen	to rot.
pueblo	lum	town.
puente	pan-tic	bridge.
puerco	tschi t'ám	hog.
puerta	ti-odiot	door.
pulga	tschak	inch.
pulmon		lung.
punta	ni	point.
puño		dagger.
purgante		purgative.
que (dice)	tschuki-masub	what (do you say?)
que		what; that.
quebrar	tiob-o	to break.
quedar	jilel	to last; to remain.
quejarse	suben	to complain.
quemar	pulém	to burn.
querer		to love.
queso		cheese.
quien(lo hizo)	maki ti tschalen	who (did it)?
rabia		rage.
rabioso		rabid.
raiz	gui-tic	root.
rajado	tiob-ó	split.
rama	k'ub-tic'	branch.
raro		rare.
raton	zúk	rat.
raya		ray.
rebajar	jusán	to lower.
recado		message.
recibir	tschu-mú	to receive.
recoger		to gather.
recordar	niatián	to record.
recto	tioj	right.

red	tschim	net.
redondo		round.
refresco		refreshing.
regalar	maj-tián	to regale; to present.
regañar	wichalen aleya	to blame; to scold.
regar		to water.
reir	zeniá	to laugh.
relampago		lightning.
remedio	z'ak	remedy.
remoto		remote.
remover		to remove.
renovar		to renew.
repartir		to divide; to distribute.
repente		suddenly.
repetir		to repeat.
resistir		to resist.
respirir		to respire.
reves (al)	boti'ol	backward.
revolver		to revolve.
rico		rich.
riesgo		risk; danger.
rincón		corner.
rio	ná	river.
robar	tschujtoch	to rob.
rodilla	pisch	knee.
rogar		to beseech.
romper	tzi-li	to break.
ropa		clothing.
roto	jup-én	broken.
rubio		ruddy.
rudo		rude.
rueda		wheel.
ruido	puz-el	noise.
saber	ku-jil	to know.
sabroso	su-muk	savory.
sacar	lok-esan	to take out.
sal	az-am	salt.
salida	lok-el	saline
salir		to sally.
saltar		to leap.
salud		health.
saludar		to salute.
salvaje		savage.
sanar	k'ogan	to render healthful.
sangre	tschi-tsch	blood.
sano		sane; sound.
santo	tschul tiat	saint.

sartén	schaltien	frying-pan.
secar	tik-hinisch	to dry.
sed	likin-tiil	thirst.
seda	schella	silk.
seguir		to follow.
segun		according as
seguro		secure.
semana		week.
sembrar	púk	to sow.
semilla	pa-k	seed.
sencillo		simple.
sentarse	buchlén	to seat oneself.
sentir		to feel.
separar		to separate.
sepulcro		sepulchre.
serio		serious.
servicio		service.
siempre		always.
sierra		mountain; mountain forest.
signo		sign.
silla		chair; saddle.
sin		without.
sirviente		servant.
sobrar		to remain over.
sobre		over.
sol	k'ak-al	sun.
solamente		only.
solo		alone.
sombra		shade.
sombrero	pisch-ol	hat.
sordo	u-ma	deaf.
suave		gentle; suave.
subir	lez-el	to mount.
sucio		dirty.
sudar	bulitsch	to perspire.
suegro	ni-al	father-in-law.
sueño	guyél	sleep.
susto		fright.
suyo		his; your.
tabaco	ujtz	tobacco.
tabla	job-é	board.
tambien		also.
tanto		so much.
tapa	suk-il	cover.
tarde	ik-isch	late; afternoon.
techo		roof; thatch.
temer	buk-nián	to fear.

tempestad....		tempest.
temprano	zuk-á.....	early.
tenaza.....		claws.
tender.....		to.
tener.....	anku.....	to have.
tenedor.....		fork.
terminar.....	ji-lel	to terminate.
testigo.....		witness.
tiempo		time.
tienda		store.
tierra.....	lum	land.
tijera.....	tieschelesch.....	shears.
tirar.....		to throw; to aim.
tocar		to touch.
todo	pek-túl.....	all.
tomar	jap, lemé.....	to take; to drink.
tonto		foolish.
toro.....	makasch	bull.
tortilla.....	guaj	tortilla; corn cake.
tortuga		turtle.
tostar.....	goch-an'	to toast.
trabajar.....	troniel	to work.
traer	tsch'untilel	to carry.
trago.....	lembál.....	drink.
trampa	pejz.....	trap.
trapo		cloth.
tras		behind.
trato		conduct; business.
tripa	bik-il.....	intestine.
triste.....		sad.
tronar.....	tioj-mel	to thunder.
tronco	schuk-tié.....	trunk.
trote		trot.
tuerto	tz-o-gutz.....	squint-eyed.
tumor	sich-tiém.....	tumor.
ultimo		last.
unir.....		to unite.
uña		one.
urgente.....		urgent.
usar		to use.
útil		useful.
vaca		cow.
vacio.....	jocholisch.....	empty.
vaina.....		scabbard.
valer	tio-jol	to be worth.
valle		valley.
vapor		vapor; steamboat.

vaso		glass.
vecino	pi-úl	neighbor.
vela	nichim	candle.
vena		vein.
vender	tscho-nié	to sell.
veneno		poison.
vengar		to avenge.
venir	tilel	to come.
ventaja		advantage.
ventana		window.
ver	kilán	to see.
verano	k'in tiuñul	summer.
verdad	melel	truth; true.
verde	hie-jiusch	green.
verdura	allul	greenness; verdure.
vereda		path; trail.
vergüenza	kijin	shame.
vez		time; once.
viaje		voyage; journey.
vida		town—local capital.
viejo	schniosch, schnihep	old.
viento	ik	wind.
visitar	ju-lá	to visit.
vivir		to live.
volar	guij-lel	to fly.
volver	suj-tiél	to turn; to return.
vomitar	schenel	to vomit.
voz	hatiet	voice.
vuelta		return.
y		and.
ya (viene)	tialisch	there (he comes).
yerba	yopóm	herbage; grass.
zanja	tscha-kum	ditch.
zapato	schumieb	shoe.
zorro	pajui	fox.
1	ump-el	one
2	tschapp-el	two.
3	uschep-el	three.
4	tschunp-el	four.
5	jop-el	five.
6	wacp-el	six.
7	wucp-el	seven.
8	waschae-el	eight.
9	walump-el	nine.
10	lump-el	ten.

ERRATA.

Page 76, eighth line under cut, for "ɔ.k." read "*ɔaka.*"

Page 124, eighth line, for "ærocephaly" read "acrocephaly."

Page 137, ninth line from bottom, for "*per su casa*" read "*por su casa.*"

APPENDIX III.

	TZOTZIL. (b)	TZOTZIL. (c)	CHOL.
1. Man		güī-nĭg	uīn-ĭc
2. Woman		ānz-tē	īsh-īx
3. Boy		quē-rēm	mūn-tī-kīl
4. Girl		āch-īhx	ūn-tī-kīs'h
5. Father		tāt	ī-tāt
6. Mother		mē'	ī-ña
7. Husband		māl-āl	ī-nō-shī-āl
8. Wife		quī-nām	inō-shī-al
9. Son		cāl	
10. Daughter		cāl	
11. Older brother		sbān-guīl	
12. Younger broth		quīg-ztin	
13. Older sister		guixc	
14. Younger sister		guigztin	
15. Head		tōō'l	nō-shīb
16. Hair	tīc	ztōzt-iōl	nō-shīb
17. Face		cīg (sīt)	lāk-wūt
18. Ear	-tīc	chī-quīn	lāk-chī-kīn
19. Eye		sīt	lāk-wūt
20. Nose		nī'	lāk-ŭ nī
21. Mouth		tī'	lā-k'ĕ
22. Tongue		kā	lā-kāk'
23. Beard	-tīc	guī-sīm	lāk-sūk-tī'
24. Arm	n-tīc	nū-cāb	lāk-ūb
25. Hand		yāl-cāb	lāk-üb
26. Leg		cā-tīc	lāk-ōk
27. Foot		cōc-tic	lāk-ok
28. Heart	tic	cō-tān	lāk-pū-si-kāl
29. Sun		tā-tā- cā-cāl	kĭ'n
30. Moon		ztīz-tī-cū'	ū*
31. Wind			īk
32. Lightning	-chauc	chauc	chāk
33. Rain		sā hāl	tsō-kā'l
34. Zacate		guī-nī-guīc jā-mā	jām
35. Maize		hīs-xīm	ī-shīm
36. Calabash		chūm	tchūūm
37. Deer		chij	tchī-mai
38. Rabbit		tū'l	tūūl
39. White		sāc	tī-ĕm
40. Black		yc	īk-ŭl'
41. Red		tzaj	chu-chu'k
42. Yellow		cān	kun-kun'

	TZOTZIL. (b)	TZOTZIL. (c)	CHOL.
43. G	yōch	yāsh	lā-kū'b
44. E	chī-güe	güēl	wē-ĕl
45. E	lās-cū-chō'	cū-chāj	ū-chĕl
46. S	chī-guay	guāy-ēl	wī-ĕl
47. S	chī-cō-pō	co-pō-jēl	t'ān
48. V	chī-ān-the'	ā-lē-jōn	ē-tiĕl
49. G	tēxh-cāc	scā-bēl	
50. V	chi-a-huān	ec-xaul	ū-kĕl
51. C	jūn	tūn	jūn-tī-kīl
52. T	chin	chēb	chā-tī-kīl
53. T	ox-im	ōx-xēb	ūsh-tī-kīl
54. F	chān-īm	chān-ēb	chīn-tī-kīl
55. F	hōm	tō-ēb	hō-tī-kīl
56. S	gua-quīn	gugueb	wūχ-tī-kīl
57. S	ū-cūm	pi-quēb	wāsh-ūk-tī-kīl
58. E	guā-xhā-quīn	gūc-xā-quēb	bō-lōn-tī-kīl
59. N	bā-lū'-nēm	bā-lū-nēb	lā-jūn-tī-kīl
60. T	lā-jū-nēm	lā-jū-nēb	bū-lūch-tī-kīl
61. E	bū-lū-chim	bū-lū-chēb	lā-chīn-tī-kīl
62. T	lāg-chā-gēn	lāj-chā-llēb	jūn-kāl
63. T	tō-hōm	tāb	lā-jūn-tī-kīch-ā-kāl
64. T-nĭ'c	lā-jū-nēm-sha-guī-nĭc	lā-jūn-ē-chāu-īn-ĭc	chā-kāl
65. F	chā-guī-nĭc	chau-īn-ĭc	lā-jūn-tī-kī-ūsh-kāl
66. Fi-nīc	la-jū-nēm-yoxh-gui-nic	chau-īn-ĭc sōc-la-jū-nē'	ūsh-kāl
67. S	hōxh-gui-nĭc	ōc-xētāb	la-jun-ti-kich-in-kal
68. Sūī-nic	lā-jūn-em-chan-gui-nĭc	oc-xet-āb soc lā-jū-nēb	chīn-kāl
69. E	chān-gūī-nĭc [nĭc	chān-ē-tāb	lā-jūn-ti-kē-jō-kāl
70. N	lā-jūn-em-ĕs-chān-gūi-	chān-e-tab soc lā-jū-neb	
71. C	hō-gui-nĭc	toc-tztāb	jō-kāl

(c) Socoltenango, Chiapas). Our own lists were made with care but time (Tanc esting. Terms of relationship and names of parts ot the body in some of were edly include possessive, personal pronominal, elements. A few words are by napanish terms.
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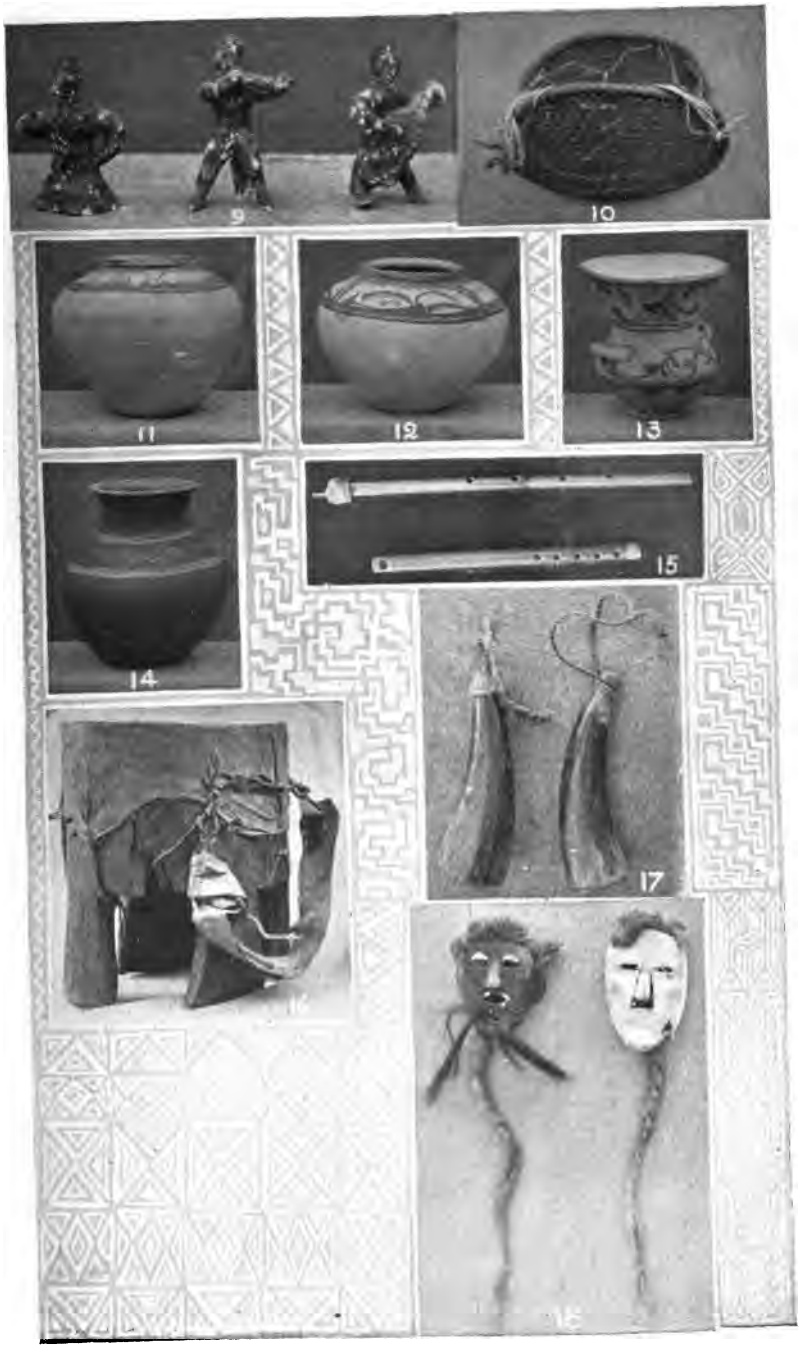
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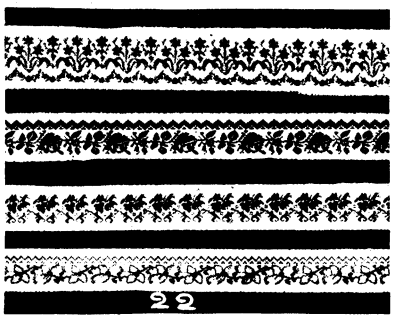
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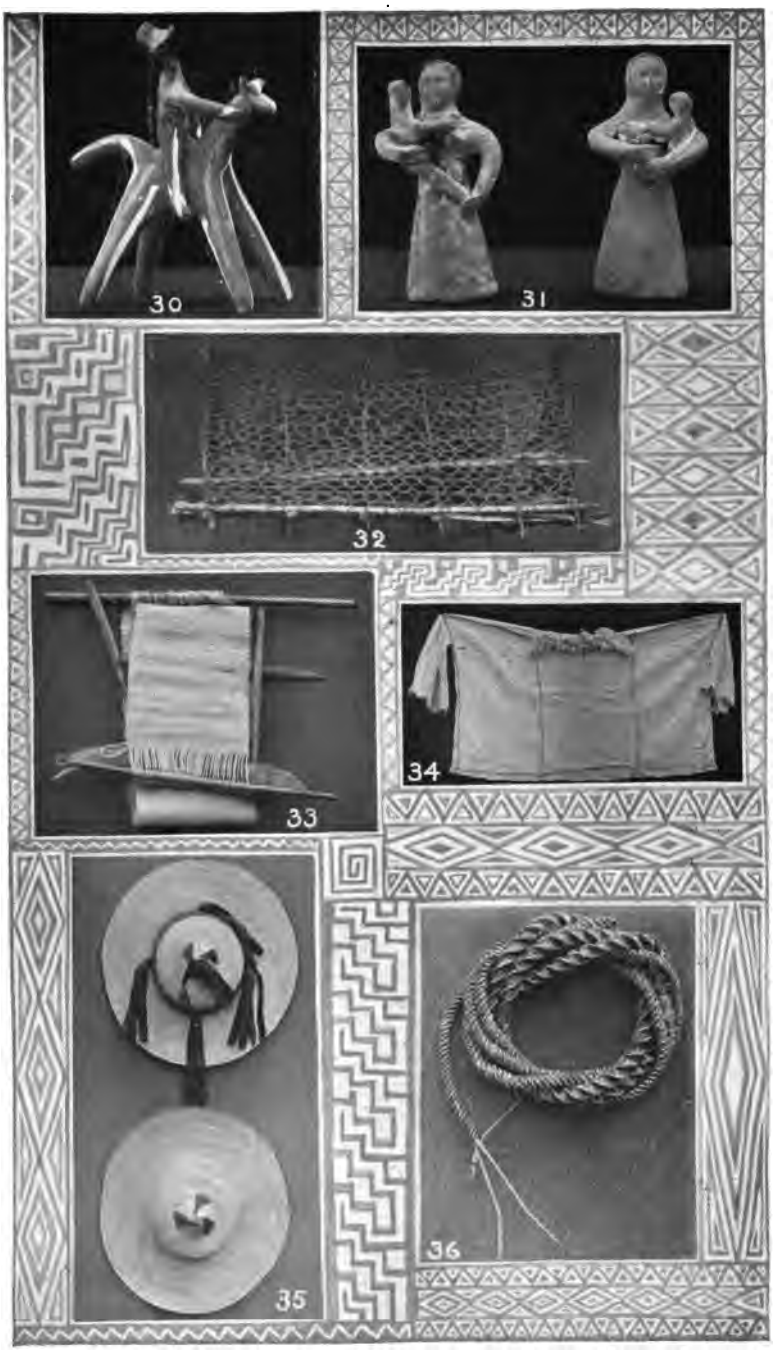
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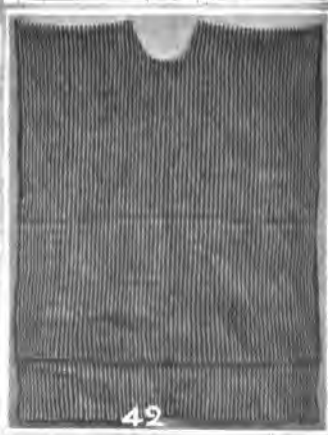
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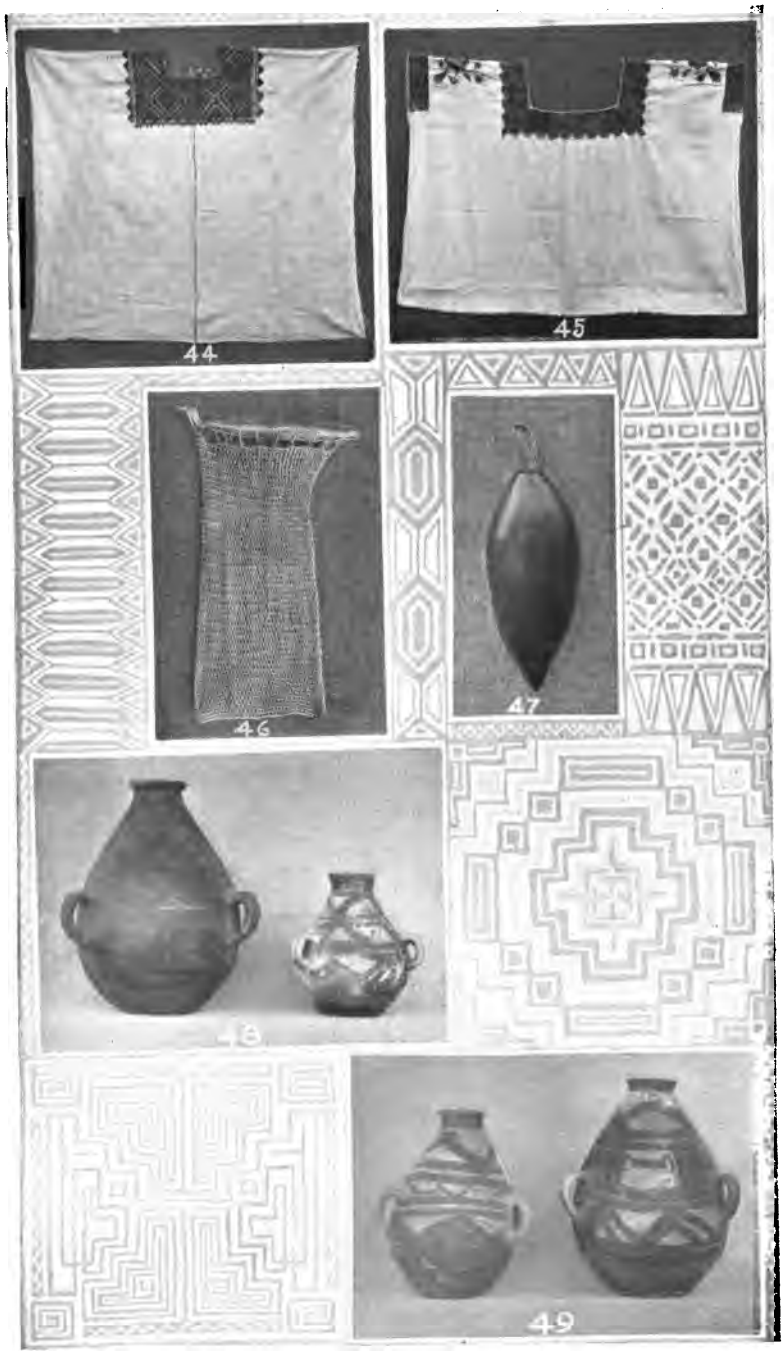
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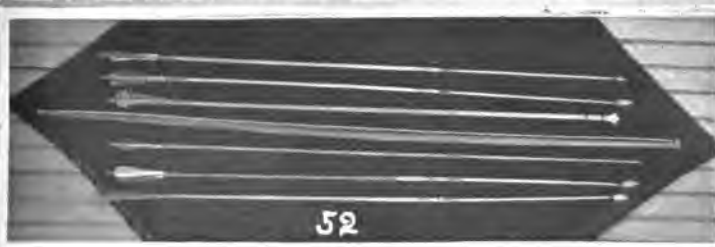

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